

Krasimira Georgieva Fileva-Ruseva - abstracts of publications

1. Habilitation work

The pianist-performer's concept of the musical work

The exciting process of building the performer's concept of the musical work, of one's own interpretation of the piece, as well as many diverse methods of general expansion of the interpretive horizons and enrichment of the concept of the particular work are examined and supported with examples in this book. Many of these approaches can be used by all performers, others are applicable specifically by pianists.

After the introduction and the formulation of the objectives of the research, in the third section of the book, the researches of various authors on the neurophysiological and psychological foundations of the process of formation of the executive concept are examined and commented on. The selection and arrangement of these studies shed light on the very essence of the creative process.

The fourth section deals with the problems of the responsibility of the interpreter, as well as the means of expression available to him. It is justified the need to consider these means not in isolation from each other, but in their combinations, as from the huge number of possible combinations of means, the optimally suitable ones for recreating the author's and the interpreter's idea to be chosen. Ideas for the accumulation of style culture and performance erudition are also proposed.

The fifth section is the most extensive and the most varied. It describes a large number of non-traditional methods for enriching the clavier performance concept. Some of these methods, for example performing the work on another musical instrument, input the note text of an excerpt from the work or the entire work into a computer notation program, have not been used to date. In the present work they are presented for the first time. Therefore, these methods are discussed in more detail in the book. Others, such as the arrangement of a clavier work for a suitable ensemble, the visualization of a musical image and the dramatization of a clavier piece, have been used in the piano teaching methodology briefly, usually on a separate musical theme or small fragment and mostly in the variant of figurative comparisons, suggested by the teacher. In the present work, they are deployed as independent methods for enriching and deepening the performing reading of a musical work. I have tried the method of using an educational video in the general education school for the purpose of explaining various musical forms, musical means of expression and insight into the character of a tone work. After developing it also as a method for enriching the performing concept and after conducting an experimental session with a student, I describe it in the book. Well-known methods, such as listening to the performances of notable interpreters, are not discussed in detail, but are indicated as possibilities for working on the artistic concept.

In order to more clearly explain the way of applying the specific methods and present factual material to prove the effectiveness of the method in question, I have described exercises that I conducted with students from my class, the specific result on the student's artistic idea, as well as the reflection of applied method in the long term - on the development of the student's sense of style and interpretive imagination. The description of a lesson held gives an opportunity to follow how the particular method is actually applied, how it functions.

2. Other monographs

Developing the Imagination of the learning performer of music

In the book, I examine methods I apply in teaching piano students (a mandatory instrument) for developing their imagination. In order not to make the research too voluminous, I limited the review of

methods to those applied to only two pieces - Waltz op. 64 #2 by Fr. Chopin and "The Sick Doll" by P. I. Tchaikovsky; and only in one student – Damian Yordanov – a performer on the Bulgarian folk musical instrument kaval and with a specialty in conducting folk ensembles, who until the creation of the book studied piano as a mandatory instrument in my class.

The book contains 6 sections. In the first section - the introduction - I argue: my choice of topic, the relevance and perpetuity of the topic for work on the development of the creative fantasy of the music performer, the selection of a piano repertoire for training including the progression of the imagination.

The second section is a description of the materials and methods of the research. The differences in the application of methods between the two plays are compared and justified. These differences relate to the differences between the two works, as well as the different conditions under which the two pieces were recorded.

In the next, third section, literature related to the problem is studied. Authoritative publications were examined.

The methods of working on Waltz op. 64 No. 2 by Chopin are described and argued comprehensively in the fourth section. These are:

4.1. Arrangement of the work for kaval and piano. This method is largely aimed at developing the sonic fantasy of the student performer. Now is the time to clarify that this first method is the basis for applying all the following, as they are used on the kaval and piano version that we created with the student.

4.2. Visualization of images and a scenario for waltz choreography. This subsection includes visualization (images that are based on illustrative material from biographies of Chopin) as well as a script for choreography - two dancers whose movements and figures are based on information about the waltz dance, on numerous videos of dancing the waltz, images of the clothing of the time in which Waltz opus 64 No. 2 was composed, as well as in accordance with the main features of our view of the character of the piece.

4.3. Performer's analysis and performance grinding. Work on sound balance, microdynamics, agogics. The foundation of the performer's analysis was laid already at the beginning of studying the piece - when arranging it for kaval and piano. This subsection presents the finished form of the analysis. On the basis of the information and visual-motor representations acquired in the previous stages, some details of our view of Chopin's work underwent a revision, which is also duly documented.

4.4. The video project - detailed script. Described here are the means of expression of the visual arts that the student and I considered in co-creating the scenario. The subsection examines the video project, justified from the point of view of the means of expression of cinema, computer animation and video editing, all in an inseparable connection with the musical means of expression and our concrete performance concept. The description is illustrated with the images we intended to include in the video composition.

4.5. The realized video. In this subsection are explained the reasons why the prepared scenario was implemented with changes, as well as the specific differences. The course of the "action" in the final version of the video play is also traced.

The methods are discussed in the order in which they are applied. Some changes that occur during the work and are related to the improvement of the performance concept are also indicated. The sequence chosen to reveal the methods allows to follow step by step the work on the imagination of the student.

In the fifth section are shown the methods I applied when working on "The Sick Doll" by Tchaikovsky:

5.1. Arrangement for kaval and piano. The beautiful cantilena poses very different problems in compiling the arrangement than the danceable waltz with sections contrasting in character, technic

marks, tempo, sound balance, prevailing dynamics.

5.2. Video recording. Here are discussed also some additional means of expression that we used in the recording of the play.

5.3. The edited video and the impact of the added static images.

In the last, sixth section are listed the practical proofs of the effectiveness of the applied methods - awards that our non-traditional chamber ensemble received at international competitions for performers. Here is the time to mention that only those awards are described which became a fact before the writing of the book. After the release, we won more awards.

Analysis of a clavier interpretation

The ideas shared in this book are primarily addressed to researchers with little experience in the analysis of music performance. The ideas can be used by the interpreter to refine his performance concept for a given work. Precise analysis, comparison and, on this basis, evaluation of interpretations are necessary for jury members in a competition. Performance juxtaposition experience is also necessary for the general education school music teacher who must select for class listening exciting, truthful and stylish performances that will attract students. Although the examples given in the exposition are taken from interpretations of works for piano, the basic principles and ideas can be useful not only to pianists, but also to any music performer, instrumental or vocal pedagogue and critic, general education school teacher, and also for research purposes.

In the monograph, the typical tasks posed by certain types of research, specific approaches suitable for each specific type of research (and different conditions of observation) are also discussed in detail, and an appropriate sequence of actions for a successful result is also proposed. Such studies (arranged in the order of the sections of the book in which they are discussed) are: comparison of piano interpretations, compilation of a performer's profile, analysis of a live performance, analysis from the first performance before an audience of a musical work. The structure of each of these studies follows the natural stages of interpretive analysis – preparatory stage, initial stage, detailed work phase, final coverage and final formulation of conclusions.

The researcher of an interpretation is also its interpreter. In order for the analyst to cope with an argued disclosure of the reasons that led to a certain performance decision, the book examines examples of justifications of interpreter views, which provide new knowledge about specific features of the performer's profile of leading pianists, including Bulgarian interpreters.

Creativity through electronic music textbooks

In this monograph are analyzed the creative tasks in the electronic textbooks on music for the 1st - 7th grade of the general education school in Bulgaria of the publishing brands "Prosveta" and "Prosveta plus" (author's collective with coordinator Professor Penka Mincheva, in which I participate). My role in the authors' collective includes the inspiring work of creating the electronic textbooks, performing a large part of the piano works intended for perception, providing photographic material, and for the electronic textbooks - also the selection of performers of some of the examples of folk music for listening.

The book includes 10 sections. In the first section, scientific works on topics related to the problems studied in the monograph are examined.

The following sections contain descriptions and analyzes of electronic resources, arranged according to their specific designation. Thus, in the second section, creative tasks related to the assimilation of new learning material are commented. For example, in the 4th grade, the musical instruments harp and cello are presented. "Swan" from "Carnival of the Animals" by C. Saint-Saëns and Two concertos for harp and orchestra are selected for listening in the printed edition of the

textbook. "Timbre" is also a theme in the class. In an electronic resource for this lesson, fourth graders are asked to focus on the differences in the sound of the two orchestral instruments — the sound of the harp is soft, airy, with a sharp onset and rapid decay, whereby “pauses” are produced between successive tones. The cello has a melodious sound, the successive tones are softly and smoothly connected. The question that is asked after this information is whether, according to the character of Saint-Saëns' “Swan”, it is appropriate to play the solo melody on the harp (of course not, since the beautiful cantilena will sound "broken").

In the third section, tasks related to rationalization and summarization already taught educational content are commented. The next section includes tasks for insight into the character of sounding music, in the fifth section creative tasks for performance and improvisation are analyzed (for example, in the electronic textbook for the 6th grade, a task is set for: a dramatization of a story by Elin Pelin, chosen by the class and describing the life of the residents of villages from the vicinity of Sofia, and a story by Yordan Yovkov, describing the life of the people of Dobrudja. In the last item of the condition of the electronic resource, it is offered to the learners to improvise replicas in the style of the characters of the stories.

The sixth section includes analysis of electronic resources for revision and enrichment of previously acquired knowledge. In the next, seventh section, test creative tasks are considered (for example, a task to discover suitable timbres for performing melodies from studied songs. In the electronic textbook for the 2nd grade, to determine the final level, a task is set of choosing the musical instruments on which, according to the character of the melodies, it is most appropriate to perform the two songs. One melody is author's, with a bright, idyllic sound, the other is a playful, danceable Bulgarian folk song). The eighth section contains analysis of creative tasks to make a festive atmosphere (such as the task of compiling a musical Christmas card - 3rd grade; and the task of completing a poetic text and collectively composing a song based on the verses in honor of May 24, set for seventh graders. The class is divided into two groups, each group chooses one of two proposed distiches, completes it and composes a melody, the more successful song is chosen for presentation by the class at the holiday).

The ninth section comments on the design of the electronic resources, and those contrivances in them that favor the creative solution, and the last, tenth section represents the conclusions drawn.

Bulgarian folk music in the chamber work of Nikolay Stoykov

The book includes analyzes of created by Nikolay Stoykov arrangements of folk songs and instrumental melodies, subject of parsing are also works made by folk patterns. In development is traced re-creating from Plovdiv composer especially bright Rhodope folk songs, on the base of which Stoykov wrote for nearly all his creative path, many and varied works. The "reincarnations" of the Rhodope folk song "Duini mi, leini, bial viatar" in eight works for different ensembles, which Stoykov created in different periods of his artistic life, are also traced. The beautiful works on a cycle of Rhodope songs are analyzed. At the end of each section of the book, the characteristic features of the various arrangements are highlighted. The organic connection that the composer created between the folk song and the author's accompaniment, the skillfully built similarity between the folk songs and the melodies created by the professional musician, is also revealed. In a new section - conclusions – are summarized the characteristic features of the composer's style when creating a chamber piece based on a Bulgarian folk song, as well as the commonly used techniques.

3. Dissertation book

Limiting stage distress

Based on:

1. Pedagogical monitoring of stage behavior and quality of performance of 317 students;
2. Pedagogical monitoring of the podium stress reactions and achievements of the 59 students constituting the experimental classes;
3. Assessment of the stage reactions of the 128 students participating in the pedagogical experiment;
4. Answers of 82 respondents - artists of different ages and with different concert experience;
5. Musicological analysis of 56 recitals and appearances as a soloist with orchestra of famous Bulgarian musicians;
6. Interviewed concert performers with great experience, students and pupils for their self-esteem at the concert podium;
7. Own concert practice;
8. The ability to closely monitor the pre-concert behavior of colleagues - lecturers at a higher school of music with great stage experience;
9. Analysis of published in press interviews with seven world-renowned musicians and pedagogues; I studied the stage situation by bringing out the factors that have the most stressful effect on the music performer and the types of stress reaction that are most often provoked by particular concert stressors. I classified these stressors by their importance for the concerting artist:
 1. Fear of forgetting;
 2. Fear of technical errors;
 3. Fear of insufficient preparation;
 4. Fear of unconvincing interpretation;
 5. Individual listeners;
 6. Small stage experience;
 7. Previous failures;
 8. Educator's remarks;
 9. Noises in the hall. From this classification, it is clear that subjective stressors prevail in importance to the objective ones. This shows that stage stress reactions can be influenced positively by appropriate training. I studied the performers' stage stress reactions and their manifestations on:
 - Mobilizing and spending energy;
 - Emotions;
 - Attention;
 - Behavior immediately before the appearance;
 - Quality of performance;
 - Behavior on error. Based on the results of all these studies, I developed and described a method for limiting the negative manifestations of stage stress during piano performance. The book was published on the basis of dissertation, defended in 1996.

4. Articles, reports

CLARIFICATION OF PERFORMER'S CONCEPT OF A PIANO WORK BY PERFORMING ON OTHER MUSICAL INSTRUMENTS

This article discusses a pedagogical approach to elucidate and enrich the performer's vision of a piano piece by playing it on another musical instrument whose use is consistent with the character of the work and the professional needs of the learner. The approach is applied to students studying piano as a second instrument. Discussed are two cases of application of the approach in works in varied styles, with varied character and to some extent diverse specific pedagogical purposes. I taught the piece "Lullaby" by Veselin Stoyanov (one of the Bulgarian composers-classics belonging to the generation creators of national musical style). At the moment, I had to work on delimitation the

elements of musical thought through "breaths," ie. on phrasing. The main instrument the learner plays is kaval (a Bulgarian folk woodwind musical instrument with gentle sound). I thought that by performing the tune on the kaval, moments in which it is appropriate to take a breath, will clarify much more easily and naturally. No less important was that, given the timbre characteristics of the folk instruments and the nature of the play – beautiful, gentle, warm, touching melody with finely nuanced accompaniment, it will not "suffer" in an arrangement for kaval and piano, even the use of a new instrument is more likely to suggest new ideas for interpretation. I asked the student to play the soprano melody on the kaval and I accompanied on the piano. We created the arrangement in real time as we played. When he feels "in his own waters" with well-known timbre and expressive possibilities, the student inspiringly began to "create" his own version of the melody – changing technic marks, dynamic nuances, shading individual constructions in a new register, adding meaningful accents, agogics, ornaments. In other classes I prepared a student for a competition of piano performance of works by J. S. Bach and baroque music. The works the student mastered were "Prelude c minor" - No. 3 from "Little Preludes and Fugues" by J. S. Bach and "La Pateline" by F. Couperin. Looking for a timbre resembling the original sonority, I offered the young performer to play the two pieces on harpsichord, on which, after repeatedly playing, discussing and solving a series of tasks (described in the article), we prepared the basic look of the interpretation concept for piano performance. Apart from the concrete benefits of including other musical instruments on enriching the concept of the trained performer for the musical work, there was also a favorable effect to their artistic palette, their musical culture was enriched, they got new ideas for their future work as performers and pedagogues, their motivation was increased.

The Day of the Cyrillic Alphabet, Slavic Script and Bulgarian Literature, reflected in electronic music textbooks

The present study analyzes the tasks dedicated to the Feast of Cyrillic Alphabet, Slavic Script and Bulgarian Literature in the electronic music textbooks of the Prosveta publishing house (Mincheva and al.) for 1st - 4th grade. The aim of the study is to prove the usefulness of the examined electronic resources for educating children in honor to the creation of the Slavic script and the Bulgarian literary school, as well as to learning, books, erudition.

According to specialists with varied professional experience, examined electronic resources motivate children to learn, and have a positive effect on the realization of the importance of the work of the holy brothers Cyril and Methodius – creators of the first version of the alphabet used by several Slavic nations, so that the goals of creating electronic resources related to this topic can be considered fulfilled. In addition, interviewed educators believe that these tasks also develop imagination, emotional intelligence, logical thinking and sustainability of attention.

The seasons in the music lesson - a resourceful topic for the acquisition of musical means of expression and the development of students' creative thinking

The educational set for the music lesson in Bulgarian school contain a printed edition of the textbook with the basic information intended for acquisition; a teacher's book which contains additional information on each topic that will be taught and a suggested plan for each lesson; a student's book with supplementary questions and tasks, suitable for both classroom work and homework; a set of CDs with the music for listening and the songs for singing; an electronic textbook, combining the content of the printed edition of the textbook, all musical works for listening and songs for performing, offered with soloists included, and - in a separate file - only the instrumental accompaniment suitable for performing simbeck, as well as many additional questions tasks, project ideas, a variety of illustrative material - videos, additional musical works, diagrams, tables, photos, poems. The availability of the

electronic textbook from any device with internet makes it especially up to date in the conditions of distance learning imposed by the pandemic.

In the present study, the tasks dedicated to the topic of the seasons from the printed and electronic textbooks of Prosveta publishing house [1., 2 and 3] are subjected to theoretical analysis.

The results of a pedagogical experiment confirmed those of the theoretical analysis, proving significantly higher success rate, higher potential for unconventional thinking and increased interest in music lessons in students of the 2nd, 3rd and 4th grade of general education school after the experimental education.

Development of creative thinking through an electronic textbook

In the present study, I analyze creative tasks included in an electronic music textbook for the general education school in Bulgaria by the author's collective led by Professor Penka Mincheva.

Musical activities are perceiving, performing and composing music. In different classes, according to the specific subject taught, these activities are present in different proportions.

One of the music composition tasks in the electronic textbook requires students to create new songs, one in simple period, one in simple binary form, and one in simple ternary form, using suggested verses and a "joker" - notated the initial phrase of the melody.

The creative task of casting for a rap performance is oriented towards the music performance activity, in which the students choose a suitable text and rhythm from among several proposed ones, the class is divided into creative teams, each team chooses a "rapper", composes an accompaniment with the students' percussion instruments, the rapper and team members perform the composed rap, record it, and present it to a "jury" consisting of the teacher and those students who did not participate in the artistic teams.

Some of the music perception tasks also contain a creative element. This is, for example, the task after listening to the piano piece "Rondo" by Dm. Kabalevsky to indicate which of the known musical instruments can be used to perform the melody of each of the sections, so that its character is emphasized. To make it easier for learners, three instruments are indicated to choose from - trumpet, violin and flute.

Accepted with pleasure and enthusiasm by young people, creative tasks develop students' creative thinking. Having known the enthusiasm of the creative act and the satisfaction of creating something new and interesting, young people are tempted both by creating and by the broader view of a particular problem, and also by the search and achievement of beauty by their own efforts.

Musical Intellect - Structure and Dimensions

Abstract: We use the system of signs – musical notation – in order to preserve and re-create a musical work of art. A certain level of musical intelligence is needed to successfully work with musical notation, since two of the activities, related to the system of signs – writing down the aurally perceived music and singing from sheet music – are beyond the abilities of people, who possess a very low degree of one of the subcomponents of musical intelligence – pitch (the so called tone deafness). Musical intelligence includes the abilities mode sense, methro-rhythm sense, musical auditory notions and the derivative of these three abilities sense of polyphony. These skills are needed for one to exercise the musical activities: perception, which has its sensory, intellectual and emotional sides; performance, requiring sensitivity, empathic and artistic skills, the ability of interpreting sheet music quickly, accurately and aesthetically well, instrument or vocal technical skills, knowledge of musical theory and aesthetics, the ability to construct a faithful concept for an artistic performance, stage presence, self-control; and composing, which requires sensitivity, empathic abilities, knowledge of musical theory and aesthetics and creativity.

The idea of beauty in the piano cycle “Childhood Birds” by Konstantin Iliev

There is beauty everywhere in nature. Sometimes even creatures, that we are used to consider unsightly, burst with it. Looking more closely, ignoring the traditional view, we find colour combinations, proportions, movements that get surprisingly beautiful as soon as we realize it. In art the depiction of beauty could take different forms as well as it could take most unexpected characters for its prototypes. Such kind of beauty reveals to us the small gallery of characters – the piano cycle “Childhood Birds” by the Bulgarian composer Konstantin Iliev. It is comprised of six plays. In this piano cycle I analyze the beauty of the characters – for example the little sweet-voiced nightingale, where the beauty lies in its skilful singing, i.e. in what it can do; unlike the rose, on which the bird is perched, where the beauty lies in its symmetry, proportionality and grace – in being what it is. The swallows are beautiful with the audacity to struggle with the fierce mighty wind. An example of the beauty of the construction is the classical regularity of the built-up musical forms; the slight diversions from which are prompted by the specific representational tasks in each play. The beauty of depiction lies in the outspoken and compelling description of all the images by means of ingeniously found and utmost concise means. The cycle as a whole is an example of yet another type of beauty – the beauty of invention, of creativeness, of discovering a wonderful in its clarity and brevity way of recreating a character so that it can be perfectly recognized, to breath life into it, to give it emotions and meaning, the beauty of an artist to “dare” to materialize through sound the elusive immateriality of a dream, the beauty to challenge the imagination of the performer and make the listener soar, the beauty of the mind.

A First Person View on Absolute Musical Pitch

Absolute musical pitch is an inborn talent which allows the people, endowed with it to identify the exact pitch of a specific tone without using a predefined reference point, regardless of the timbre of the source of the sound and of whether they are hearing a single tone, a logically organized melodic sequence, a succession of tones not following a definite logic, harmonic intervals or assonances. This type of pitch cannot be achieved through pedagogical influence. The people, gifted with absolute pitch, can hear the names of the tones simultaneously with the very sounding of the tones.

Among the advantages of absolute pitch are the following:

- The fast and accurate identification of the tone names is useful to composers who, in their artistic project, have posed onomatopoeic tasks.

- Due to the fact that a person with absolute pitch does not need to use as a reference point the identification of modal functions to be able to recognize the tones of a melody, he/she is in a “more favorable” position, compared to the one, who has gained relative pitch through working with musical pieces, in which there is no tonal organization. This is extremely valuable for performers and conductors.

- The speed, accuracy and confidence in hearing the tone names by the people with absolute pitch allows for some unexpected intonation movements to be exactly and easily identified right at the moment they are being heard. This is very useful, for instance, when collecting and writing down folk songs.

The people with absolute pitch are faced with some problems, as well, like:

- The tolerance, related to absolute pitch (the ability, which allows, for example, to recognize a range of frequencies around 440 Hertz as “a”), and the absence of need for education, which would include the intonationally correct memorization of interval-templates to use later as reference points, are reasons that could explain the inaccurate pitch intonation in singing often seen in musicians with absolute pitch.

- The tolerance, related to absolute pitch, could become the reason for it to be lost.

– The ones, who possess absolute pitch, hear tone names, together with sounds that have not been produced by a musical instrument or a voice, but by other sound sources. The tone names coming from every direction – letters or syllables (depending on whether the musician is more used to the letter or the syllable names of tones), from which different words can be formed or which can lead the perceiver to associations in an unexpected direction, distract the mind.

Teaching the rondo and variation form in the textbook of music for the 5th grade of the Bulgarian general education schools

The responsibility of producing educated listeners of music with a positive attitude and interest towards the valuable phenomena in the tonal art falls mainly on the general education school. For this reason, in the textbooks of music by the publishing houses “Riva” and “Azbuki-Prosveta” in Bulgaria (the author collective is the same) special attention is given to criteria, such as presenting the information in an intriguing way, the inclusion of creative tasks, exemplification; rich, aesthetically pleasing and clear illustrative material. In order to justify these statements, I will discuss examples from the textbook of music for the 5th grade by the “Riva” Publishing House [2]. In one of the exercises on the subject of the musical form “Rondo”, where four distiches on the theme “Autumn” are included (the theme “Rondo” is taught in the autumn), the students are asked to point out how the distiches have to be arranged so that they result in a structure corresponding to the “Rondo” form; which distich is most suitable for the theme and which of them will be used as episodes. In order to make the decision, the pupils have to take into account that the laconic first distich in duple meter is clearly divergent from all the others, which are more descriptive, i.e. it is in a distinct contrast with the other three. This makes it suitable for a Rondo theme, which, in the same way, is in a relation of contrast with the episodes. Consequently, the students have to speak out loud and rhythmically the poetic text and to compose for it an appropriate for the character of the verses accompaniment on percussion musical instruments for children. In this textbook: The definitions are not provided without any effort required, but have to be reached through observation. This gives place to a certain discovering. The exercises, accompanying and facilitating the learning of the information being taught, are focused on: stimulating creativity through changing the conditions, in which the new information functions; creating a new product; providing models of anaxiomatization, whose structure is applicable to future mental operations. The illustrative material has several functions it provides additional information, related to the lesson; facilitates grasping the character of the music, heard during a specific class session, through the emotional impact of the images; it provides creative methods of encoding information, which the students can use as a model in their future work.

The responsibility of the teacher to the student performer

The responsibility of the musical instrument teachers to their students is manifold. It includes the initial assessment of the abilities of the child, the development of the professional qualities, skills and dexterity of the student, the building of a stock of knowledge (basic note cognition, the fundamentals of the musical theoretical knowledge, general musical and stylistic culture), the responsibility to build up a strong motivation for playing a musical instrument, to develop determination and precise control over one’s own performance and to promote a level of self-confidence, adequate to the abilities of the student. Whereas you may come across some publications about the first enumerated responsibilities, the topic about the needed self-confidence of the performer is usually neglected by the authors of methodical studies. The self-confidence of the musician - interpreter should not be either excessive or unduly low, because they both could be an obstacle as to the successful performance before listeners, so to the professional and even the life fulfilment of the instrumentalist.

Increasing the Quality and Enhancing Musical Auditory Notions Through Professional Training in Piano

One of the areas of art, where specific abilities are combined and their maximal and balanced development is required, is the activity of piano performance. For this reason, at the first place among

the responsible tasks of the piano pedagogue (who teaches the future interpreters) is the development of the musical abilities of the student – the mode sense, metrical-rhythmic sense and musical auditory notions. Musical auditory notions allow for sound impressions of varied musical sequences to be stored in the individual's memory pool. The musical auditory experience, containing the gathered musical auditory notions, facilitates each tonal perception through identification and differentiation of the familiar, common (already stored in the memory), from the new, different, which is to be imprinted in the mind and on its turn used as a basis for future perception. The richer, more detailed, well comprehended and easily activated the musical auditory notions of the student, the more facilitated and of more quality will be the process of comprehension, learning and artistic performance of the tonal art. The professional training in piano is aimed mainly at improving the instrumental skills, development of a repertoire and building a style and general musical culture. Among the reasons for the insufficient attention of piano pedagogues on the balanced development of the musical abilities of their students, is the limited time frame of the piano lesson, as well as the requirements for the pedagogue to send the largest possible number of prominent students to as many as possible competitions for pianists, auditions, youth festivals and concerts. The pianist being held continuously in their everyday activities on the same and only concert or competition program for reasons of assuring the maximal quality of its performance on a specific forum, leads to the creation of a relatively sparse pool of musical auditory notions, i.e. arrests the development of the commented musical ability. From the supplementary activities in piano training, related to the process of creation and actualization of musical auditory notions are mainly the following: reading at first glance, playing by ear, recreation from memory of works that have not been performed recently. More connected to the accumulation of a pool of musical auditory notions is the schematic learning; to the particularization and comprehension of the musical memory image, introduced in the pool of musical auditory notions through its multiple actualizations, is related the analysis of the musical work of art with the purpose of memorization and clarification of the interpreter's conception. This distinction is conditional, since properly conducted, each of the activities benefits the three processes related to the improvement of musical auditory notions. The present research also suggests approaches to free up time for the listed additional activities in the piano lesson.

The Bulgarian Composer Pancho Vladigerov - Psychological Origin of His Creative Personality

Pancho Vladigerov (1899-1978) is one of the most prominent Bulgarian composers. He has created 70 opuses of works with high aesthetic value and in a very extended range of genres. His works are performed all over the world, and every Bulgarian pianist has experienced his piano opuses. In the present study, I reveal the psychological prerequisites for his creative personality in the following order: typological characterization - evidence to classify the composer in a certain type, derived from his everyday life, from his performer's and pedagogical work and backed up by statements of his relatives, students and critics - the influence of the stated typological characterization on his artistic handwriting.

The Emotional World of the Musical Work, Reflected in an Educational Video Clip

In order to prove that a computer-generated video clip could recreate in full value the emotional content of a musical piece, I presented the work on the creation of scenarios for video clips, based on the Bulgarian folk song "Izgreyalo Yasno Slantze" ("A Bright Sun has Risen") and on Bagatelle №1 from the cycle "24 Bagatelles for Piano" by Ivan Spasov. The piano piece and the folk song are contrasting in terms of their character; the piano piece is created on the basis of dodecaphony, while the sound system of the folk song is the eolian mode with a subbase tone; the piano piece is by an author, as opposed to the folk song.

Nikolay Stoykov - Suite of Three Songs Based on Folk Melodies with an Accompaniment of Percussion Instruments

The subject of the article is "Suite of Three Songs" by Nikolay Stoykov. The three parts of the suite cycle are created on the basis of Bulgarian folk songs, distinguished by bright, memorable intonations and non-traditional structure. The folk songs are not similar, but differ significantly one from the other in terms of character and structure of the melody. This, as well as the fact that the work was created in a relatively early period of the artistic development of the composer, i.e. in that period he is more unprejudiced, more immediately and intuitively experiencing the influence of the folklore primary source, the professional experience is already available, but it still has not taken hold over the tonal artist with its analytical-rational influence; makes the suite cycle especially appropriate to examine the path from the emotional response, which the folk song produces, to the new, author's work. In the article are analyzed the specifics of the melodies in the three folk chants and the musical-expressive means, used by Nikolay Stoykov in constructing the suite cycle.

Intellectual Development of Students Through Music Classes in the General Secondary School

Since certain intellectual efforts are needed for the "understanding" of musical language, this creates a beneficial opportunity for the mass musical education to have a serious impact on the intellectual development of students. For revealing the capabilities of positive influence of music classes in the general secondary school, I examine the questions and tasks for: a purposeful observation with an element of assessment, comparison, seeking a solution and a practical application of the obtained knowledge, restructuring information. These kinds of questions and tasks are set in a textbook for the sixth grade of the general secondary school.

Nestinar Feast in the Village of Stomanovo, the Smolyan Region

The nestinar (fire-dancer) rituals, involving dances on embers, were practiced by the ancient Thracians. Today, they have been preserved in several Bulgarian villages in south-eastern Strandzha Mountain, as well as in the village of Stomanovo, the Rhodope Mountains, Southwestern Bulgaria. Such rituals are performed also in several villages in Northern Greece, where they have been carried over by migrants from Strandzha. While in the villages in Strandzha and in Northern Greece, Christian traditions have been overlaid on the ancient pagan ritual - the faith and devotion to Sv. Sv. Konstantin and Elena, for the inhabitants of Stomanovo (whose ritual I will describe in the present exposition), the ritual has not been Christianized - for them, it has remained a pagan Thracian Orphic tradition (well, the legendary Thracian singer and healer, Orpheus, creator of the "Orphism" belief system, lived in the Rhodope Mountains), an expression of the cult to the Great Goddess-Mother, her son Sabazios (Sun-Fire), Zagrey (the Bull God) and, as the people of Stomanovo described it themselves - a celebration of life, of fertility.

TEACHING THE AESTHETIC MEANING OF MUSICAL FORMS

The pedagogical principle of accessibility states that the information that is taught must be understandable by students. It is also known that one denies and rejects what he/she does not understand. Thus, the samples of the world's musical treasury, if not perceived with understanding, will not be loved and sought by modern young people - future users of art. The musical form - the structure

of a tonal work - is especially important for understanding its emotional content and aesthetic message. For this reason, in teaching music in secondary school, it is important to pay enough attention to the acquaintance with musical forms by students, to achieve skills for recognizing the musical structure in the perception of the work, to distinguish musical constructions from each other. It is equally important that the aesthetic meaning of each musical form is known to the students. The expected result of training with such a trend is to increase students' interest in the masterpieces of world music art and this is the long-term goal of the present study. The specific aim is for the learners to master the aesthetic meaning of musical forms on the basis of an emotionally colored integrative connection with the subject History. The training in mastering the aesthetic sense of musical structures is conducted in a Bulgarian secondary school, in the 7th grade, because in the seventh year of the teaching course in music the students already have: accumulated sufficient auditory experience; sufficient knowledge of musical forms; their age allows them to formulate conclusions based on practical activity; and those who are trained according to the system of Prof. Penka Mincheva - and already built in the previous years of the course creative attitude. The method, which is examined, is a series of tasks created in the electronic textbook, in which the themes "Bulgarian History" and "Musical Forms" are intertwined with pre-established skills for composing music and instrumental accompaniment to a ready melody with the set of school musical instruments. In 7th grade, students have already mastered the musical structures "period", "binary", "ternary", "rondo form", "theme with variations", "suite cycle". The new musical construction that is taught is the "sonata" - sonata allegro and sonata-symphonic cycle. In each of the tasks the students are offered to compose a musical work on a topic (topics) of Bulgarian history chosen by them, and for this purpose they can: compose their own melody with accompaniment; compose an accompaniment to studied songs; write their own lyrics to a familiar instrumental melody; compile their work from excerpts from studied works, appropriate to the chosen topic and the emotional color of the specific episode (episodes) of Bulgarian history. In classes where none of these options are applicable, students are required to describe what historical events will be the subject of their work, what performer's ensemble it will be intended for, what will be the nature of the music and the individual musical themes, what rhythm is appropriate to express the character of each theme, will there be contrasting episodes in the work, if the musical form presupposes the presence of contrasting sections, by what means will the contrast be recreated, will onomatopoeic moments be included, what will be depicted with them, ie. to describe the means of expression they would use. An experiment conducted by head teacher Diana Katsarova convincingly proves that the students' interest in the so-called serious music has increased after applying the series of tasks which I described and of which I am the author. All this provides a solid basis to assert that the aims of the series of tasks have been achieved, as well as the hope that with tasks like these we can educate young people who are emotionally responsive to the timeless beauty of serious music.

OPERA, OPERETTA, BALLET, ROCK OPERA AND MUSICAL IN ELECTRONIC MUSIC TEXTBOOKS FOR THE BULGARIAN GENERAL EDUCATION SCHOOL

The education of erudite and creative thinking young people is one of the tasks of the disciplines of the aesthetic cycle, among which is the discipline Music. Musical activities - perception, performance and composition of music - provide rich opportunities for provoking children's imagination, forming a creative attitude and need for creation, and building a musical culture in future users of art. In order to realize these opportunities, all the three main musical activities, appropriately distributed in the particular lessons, must be present in the music courses in the general education school. This means that tasks to include these activities in the lessons must be provided in music textbooks. In the printed editions of the textbooks of Mincheva et al. (Mincheva et al. 2018a, Mincheva et al. 2018b) is provided a balanced realization of all three musical activities, and each textbook contains the basic information that students must learn, illustrated in an appropriate way, ideas for

applying the musical activities, questions, tasks, illustrations on the topic of the lesson. Separately, in an electronic carrier, the musical examples for each lesson have been provided.

The electronic textbook on music is a modern and useful, and given the new conditions and imposed by the circumstances online training - and a necessary version of the textbook, which includes:

- The entire educational content of the printed edition of the textbook;
- The works for listening and songs for performing assigned to each lesson, placed on the page on which they are to be used;

- Additional questions, tasks, suggestions for student projects, schemes, photo galleries, videos.

All these additional electronic resources (also featured on the relevant page) are designed to better mastering the learning information, a deeper insight into the character of the sounding music, developing musical abilities, intelligence, creativity, emotional responsiveness of students.

In the present study are analyzed the tasks from the electronic textbooks on music for 3rd and 7th grade of the author team led by Prof. Penka Mincheva (Mincheva et al. 2018a, Mincheva et al. 2018b), which relate to opera, operetta, ballet, musical and rock opera. The analyzes are made in order to prove the effectiveness of a set of methods for teaching the musical-stage arts in terms of:

- a) Mastering the educational information, which (since the subject music is part of the disciplines of the aesthetic cycle) is part of the general culture of young people;

- b) Encouraging the imagination and creative thinking of students.

Among the tasks assigned to students are:

- After listening to the musical characteristics of Odette and Prince Siegfried - the main characters of the ballet "Swan Lake", third graders are asked to describe how they imagine Prince Siegfried and the evil magician Rothbart, how they look, what they are wearing and what music in nature should sound when each of the two characters appears. A similar task is to compare Odette and Odile, who are very similar in appearance, but there is a small difference between them. Here, third graders are required to try to imagine what could be the difference that helps to distinguish positive from negative female character. Children are offered to recall the "musical portrait" of Odette and to assess whether the music changes at the moment when the daughter of Rothbart - Odile, appears before the Prince instead of Odette.

- A task addressed to 7th graders is to describe how they imagine the stage costume of the main character in Andrew Lloyd Webber's musical "Cats", whether and how she will dance while performing her famous song "Memory", how the stage will be decorated and what lighting is appropriate at this time of the musical. In another electronic resource, seventh-graders are asked to compare images from productions of "Cats" and the rock opera "Jesus Christ - Superstar", indicating whether they find certain characteristic differences in the stage clothing of the characters from the productions of the two works, ie. to find one of the signs by which the two musical stage genres differ from each other.

Intellectual development through misleading tasks in electronic textbooks on music for the general education school in Bulgaria

This study presents an approach for the development of intellectual qualities in adolescents using various misleading tasks in electronic textbooks on music for 5, 6 and 7 class of the general education school in Bulgaria by Prosveta Plus Publishing House (Mincheva et al., 2016, 2017b, 2018). In order to prove the effectiveness of the considered tasks in terms of the development of intellectual qualities of students, the report analyzes those electronic resources that contain a misleading element and examines the diversity in the construction of misleading tasks.

The analyzes clarify that:

- The mechanism of action of misleading tasks is, through a variety of "tricks" to help logical thinking, problem analysis and concentration of attention of the students.

- The misleading tasks are assigned in the textbooks with various specific aims;
- The common aim of all of them - creating conditions for supporting the intellectual development of adolescents - has been achieved.

SYSTEM OF MUSIC EDUCATION BASED ON BULGARIAN MUSICAL FOLKLORE

With the continuous and deepening processes of globalization, the theme of preserving the national identity is becoming more and more relevant. Of course, for such a problem to have a viable solution, efforts should be directed at young people and especially at their school education. The effective, already tested system for music education developed by Bulgarian Professor Penka Mincheva, mainly on the basis of Bulgarian musical folklore, is one of the possibilities for solving the problem. Based on this system, our author team, led by Prof. Mincheva, created music textbooks through which adolescents can not only get to know, but also love Bulgarian folk music.

In 1st and 2nd grade we introduce the most frequently used Bulgarian folk instruments, which also form the folk orchestra. We acquaint students in a form accessible to them also with the most typical variations of the most common uneven meters. Such is *3/8*, as well as *2/8*. From the second grade begins the study of folk customs, which are largely related to music. The musical literacy, which takes place in the third grade, is based on Bulgarian folk songs - for each note a song with a corresponding tonal content is chosen - the first song is performed only on the currently studied note "re", the second - on "re" and the new tone - "mi", the next - on "do", "re" and "mi", etc., until the tone "do²" is reached, which is explained to be the repetition of "do" and when we add it, the series already sounds complete. Relevant folk songs are also mastered. To make it easier for students to distinguish pitches, the sisters "Do", "Re", "Mi", "Fa", "Sol", "La" and "Si" are the heroines of a fairy tale. Another story explains the note values and their ratios. In the fourth grade the acquired knowledge is consolidated, the students compose and perform with the school percussion musical instruments accompaniments to the learned folk songs, the knowledge of the folk customs and dances is deepened, new terms are introduced through folk music. In the fifth and sixth grades the musical folklore areas of Bulgaria are studied, and in this connection the students get acquainted with the regional specifics of the melody and the way of singing, the characteristic meters, inherent musical instruments, peculiarities of the folk costumes, famous folk musicians from the region. The costumes and the characteristic dances for the folklore areas in the textbooks are presented by the Folklore Ensemble "Trakia", famous for the mastery of the dancers, the orchestra, beautiful and richly made folk costumes from all folklore areas, created according to strictly observed patterns of original clothing. In seventh grade continues the study of folk customs and traditions in even more detail. The students get acquainted with the peculiarities of the extremely impactful folk songs without meter, with beautiful ornamentation and rich melody. During this last year of our course, it becomes possible for students to learn and perform such a difficult folk song. The term "alteration" is introduced through a folk song in which the only changed tone between the verse and the refrain creates a completely different mood. In the course, in connection with the topics of folk musical instruments and customs, I select performances of the best students from the folklore specialties of the Academy of Music, Dance and Fine Arts in Plovdiv, to whom I assign performances of music related to the subject. Throughout all the course, works by Bulgarian composers appropriate for the age of the students are also studied. In electronic textbooks (online textbooks, including printed textbooks, music intended for listening, many additional tasks and new information) the learning material is supplemented by photo galleries, various creative tasks, tasks for mastering the taught, for consolidating and checking the knowledge, schemes, tables, videos, which make the training even more effective and attractive. As the author of the electronic textbooks for the educational sets, I am proud to share that the electronic materials of the Prosveta publishing house have been awarded the special prize for the best electronic aids of BELMA (Best European Learning Materials Awards), which is a serious recognition and proof of the effectiveness of the system of music education of Prof.

Mincheva and our textbooks.

THE BAROQUE IN AN EDUCATIONAL KIT ON MUSIC FOR THE GENERAL EDUCATION SCHOOL IN BULGARIA

The responsibility for building the common culture of the young generation lies not only with the family, but to a very large extent also with the school. For this reason, initially in the textbooks conditions for its formation should be created, which should be added to the set of conditions for the full development of diverse erudite, appreciative and sensitive to the beautiful and valuable in art young people - active users of cultural achievements. This is even more true for textbooks on the disciplines of the aesthetic cycle, including the subject of music.

In the printed textbook to the educational kit on music for 7th grade of Prof. Penka Mincheva et al. (Mincheva, P., 2018), which I examine in the present study, the most important, essential - what students must remember - necessary for the creation of a common culture of students, is presented balanced, correct and theoretically sound. Additional information to supplement the knowledge is provided in the book for the teacher. In the notebook for the student are set tasks through which acquired knowledge is tested and consolidate. The electronic textbook to the educational kit contains a large amount of additional information in the form of:

- Photo galleries illustrating learning information through a series of impressive images on a specific topic;
- Works for listening and elements elements of them, not included in the printed textbook, which complement the sound impressions of the taught musical material and add practical information to the students' stylistic impressions;
- Schemes, tables, serving for arrangement, systematization of knowledge, which contributes to the greater usability of the information obtained;
- Ideas for composing music, for student projects and competitions of teams, which stimulate both the independent search for information and teamwork;
- Many and varied questions and tasks, through which is penetrated deeper in the perceived information, it is viewed from another angle, new connections are created so that the new knowledge becomes more flexible, more easily reproducible, compatible with other forms of knowledge, cohering with information obtained from other disciplines.

To justify, it is enough to examine even one separate topic, developed in the printed and electronic textbook to the educational kit (Mincheva, P. 2018) - the topic of the style Baroque, which in this set of teaching aids is related also to the topic of creativity of the two colossi in music - J. S. Bach and G. Fr. Handel.

Although polyphony was known long before the appearance of Baroque style, namely in the works of J. S. Bach and G. Fr. Handel, created in the Baroque era, raised it to unattainable heights. For this reason, the acquaintance of the seventh-graders with the musical Baroque is connected with the study of the most characteristic of the polyphonic textural organization. For the same reason, without knowledge of polyphony, the musical Baroque is more difficult to know and understand.

In the electronic textbook to the subtopic for the polyphonic texture, there are placed perspicuous graphics of polyphonic approaches for texture construction - iso, canon and imitation, and for greater clearness graphics of two-voiced and three-voiced imitation are offered. Graphics are also offered for comparison of the polyphonic type of texture with its opposite homophonic type of multivoice.

There are examined as a sound illustration of the polyphonic approach imitation, separate sound recordings - sound examples of Dux and Comes from Fugue dis moll from Volume I of "Well Tempered Piano" by J. S. Bach.

There is placed a large amount of additional information about musical genres in which

Baroque authors and composers of more recent times have worked, about tone artists from the Baroque era, tasks through which the acquired knowledge is rationalized and consolidated.

DEPICTION OF A SPECIFIC TIME AND PLACE IN A SCHOOL VIDEO FOR MUSIC LESSONS IN THE SECONDARY SCHOOL IN BULGARIA

The education in the disciplines of the aesthetic cycle in the secondary school is aimed not only at acquiring certain skills and knowledge, but also at cultivating in the students the need to communicate with art, with beauty. However, this need could not be built if the artistic samples that adolescents become acquainted with in the classroom remain incomprehensible, because one has the attitude to deny, to reject what he/she does not understand. This means that to achieve a reliable result in music lessons, students must be assisted in rationalizing the presented opuses. Since the musical work is addressed mainly to the emotional world of man, the understanding of the work is to a large extent related to the qualities of the emotional reaction it provokes in the listener. A direct path to the feelings of the perceiver is the enrichment of his/her impressions by adding the means of influence also of another art. By combining the means of expression of two close in character, but created from different "material" artistic works, a significantly richer emotional response is evoked in the perceiver. Relying on the expressive language of other art is not a new practice in mass music education. For this purpose, a literary text (usually poetic) or a picture is traditionally used. Despite the indisputable results, these approaches also have some weaknesses. The perception of music at the same time as a static image, such as a picture, cannot reflect, for example, the gradual changes occurring in the musical image during its development. Works of verbal arts, as well as musical works, unfold over time, but the dynamics of the feelings of the literary work could not correspond exactly to the strength and character of that of the musical piece, if the literary work is not used by the composer as a program of the musical one. With the accelerated development of technology in the twentieth century, new forms of aesthetic practice have emerged, such as computer animation. The use of an animated video story created on a computer in the music lessons is a new method for explaining the musical structure, musical means of expression, the nature of a tonal work. The computer-generated films that I made for the needs of music lessons in the secondary school are created according to: the nature of the musical work with which they are sounded and which is taught in the particular lesson; the changes in this character - sharp or smooth; the structure of the work; the musical means of expression that the composer has projected; even the needs of the lesson are taken into account. Since making an animated film is a laborious task, i.e. it takes a lot of time to prepare an educational video, when creating it, an opportunity is sought for illustrating as much information as possible about the music that sounds simultaneously with the videoimpression. This allows the film to be used in more than one lesson, and the musical work in each subsequent lesson, where it sounds simultaneously with the video story, can be "embedded" in the lesson as a revision, comparison, additional example to the currently learned information. On the other hand, the educational computer film must be vivid, influential, in order to contribute to the full insight into the character of the musical work on which it is created and whose emotional suggestion it complements. One of the techniques for impact is the feeling of reality, which is obtained including by building in the perceivers an idea of a tangible time and place (corresponding to the specifics of the musical image, time and place of composing of the tonal work). In this article are analyzed the approaches to creating an idea of a specific time and place in two educational videos on very different musical samples - "Scherzo" from the Sonata op. 2 № 2 by L. van Beethoven, proposed for use in an educational set on music for 6th grade of secondary school (Mincheva et al., 2007, 2018) and the Bulgarian folk song "U Nedini slantse gree" ("At Neda's garden the sun shines") from the folklore region of Dobrudzha (Northeast Bulgaria), offered for use in an educational set on music for the 4th grade of high school (Mincheva et al., 2000, 2019). Conducted pedagogical observation with students from 4th and 6th grade registered greater interest and increased activity of students in the

lessons in which the videos are shown, as well as better memory of the musical work that is taught through them.

PERCEPTION OF MUSIC THROUGH TEXTBOOKS FOR 5TH, 6TH AND 7TH GRADE OF THE GENERAL EDUCATION SCHOOL IN BULGARIA

The main musical activities are three - composing, performing, perception of music. All three are applied in music training at the general education school in Bulgaria, each activity having its own role in the education, upbringing and development of young people. The perception of music that is the subject of this study is an accessible and relatively easily practicable activity, and it is important for the development of emotional intelligence, education of aesthetic taste and formation of the general culture of students. However, to the full effect of the implementation of this meaningful activity in teaching in the general education school, the way in which the perception is organized is of great importance. I will analyze the successful examples of the technology of music perception in the general education school, created by Prof. Penka Mincheva and developed in the textbooks in which she is the head of the author collective (a series of textbooks of the Prosveta Plus publishing house). Introducing a new work is preceded by learning its main themes. This is necessary because: - Subsequently, the students are able to detect each new sounding of a theme when acquainting with the whole musical work. The students have no attempt to distinguish the elements of the musical tissue from one another, which makes acquaintance with a new work an ordeal for their hearing. Preliminary learning the themes draws the attention of the trainees, orienting them so that they are able to find themes when listening to the whole work or the intended for perception part. - By learning the themes, students determine their character. This is especially beneficial in getting acquainted with a work in which subjects contrasts in character and is a valuable guide for understanding the musical form. - Learning the themes is memorizing them, and thus, if memorizing is long enough, is added to the general culture of the learners. Subsequently, when a sufficient amount of musical intonation inherent in a particular author garners in the memory of the perceptrs, students become accustomed to recognizing not only the particular works but also the "musical utterance" - the style of the composer. - Familiar thematic material helps to uncover the form of the work. The approaches for presenting a musical work are very diverse. These are: - Graphic representation of the musical structure. Both letter designations and depiction through schemes are used. Comparisons are also made with similar musical constructs studied previously; - Comparison. In this approach, students are introduced to two works in one lesson. The course compares biographical information about composers, history of the creation of works, their genres, typical techniques of exposition of musical thought. All learning information is situated in a couple of consecutive pages of the textbook. After these various comparisons, the two works sound; - References to musical pieces previously perceived; - Perception of works of other arts in a similar emotional mood for insight into the emotional content of the work. For this purpose verses, excerpts of prose, paintings are shown, links to dances are made; - Guiding questions and tasks. They are very diverse, but they are always related to directing the students' attention to the sounding musical example, understanding the nature of the artistic image, comprehending the information that is exemplified by the particular musical work.

THE COLLECTIONS IN THE MUSIC TEXTBOOKS FOR THE GENERAL EDUCATION SCHOOL IN BULGARIA

Collection, this is a group of elements/objects, selected by common signs, essential features, function and representing a certain value to the collector. Collections are often created as a particular type of hobby (for example, personal collections of coins, postage stamps, and much more), as a memento (such as collections of certain types of souvenirs from various places visited), in other cases, for ease of practical (private music library of musicians) and cognitive activities (eg collections in

nature, ethnographic and history museums). According to the idea of the noted musical pedagogue and theorist Prof. Penka Mincheva, these practices found application in the music lessons in the general education school in Bulgaria, with the purpose of tasks that reinforce certain knowledge, develop qualities and educate the students to appreciate the valuable samples of musical art. To illustrate the effectiveness of the method, I will examine examples from the music educational kits for grades 1-7 of "Prosveta" and "Prosveta +" publishing houses. One of the obvious reasons to include such tasks in the learning process is the more permanent mastering the educational material taught. Thus, the task of creating a collection of objects taught in the lesson enables in the collection to be attracted the objects that contain the most essential, defining features, and others that are similar in insignificant features to be excluded. In this way, the essential characteristics are realized and remembered more reliably, and with the participation of the whole class in the task, the collection becomes even more complete.

When creating the collecting tasks included in the printed and electronic textbooks, all elements are carefully considered to closely relate to the topic of the particular training activity, to contribute to the rationalization of the information and the development of qualities in adolescents, the pedagogical impact is purposeful for the sake of optimization, each element of the task is created for a specific purpose. The results achieved through the collecting tasks offered in the educational kits are:

- Short-term, related to the learning of the taught material;
- Long-term - related to the development of intellectual qualities, expanding the common culture, aesthetic taste, education in respect and love for music, improvement of:
 - Observance;
 - Ability to relate to another group of objects;
 - Election ability;
 - Decision-making ability;
 - Ability to summarize.

All this helps to prepare an erudite and emotionally responsive audience, contributes to the creation and support in students the pursuit of expanding their common culture, and namely the erudite and self-cultivating young generation is one of the main goals of music education.

EASTER IN ELECTRONIC TEXTBOOKS ON MUSIC FOR THE BULGARIAN GENERAL EDUCATION SCHOOL

Easter - one of the two holiest Christian holidays, is revered as a major in Eastern Orthodox Christianity (this is one of the main differences with Catholicism, in which Christmas is celebrated in the first place). However, the bright spiritual essence of the holiday is somewhat displaced by the ostentatious celebration, by the formal attendance at church to be noticed there, by the perception of Lent as a diet for weight loss and purification of the body. This utilitarian-consumer mentality lies not only in attitude towards Easter, it is much wider, but if you change the attitude towards a major religious holiday, it is a step towards a greater change. For such a change to take place, a change in young people's vision must be approached. One way to do this is to work purposefully at school, starting with the textbooks. The disciplines of the aesthetic cycle, one of which is the discipline Music, through its direct impact on the emotional world of adolescents, can be a valuable helper in this respect.

On the other hand, with the rapid development of communications and the globalist way of thinking, the national specificity is somewhat lost, some traditions are diminished and ceased to be maintained, and the way we perceive and experience these traditions gradually changes. For the preservation of old national traditions, as well as for the education of respect and esteem for these traditions, a support can be sought in the possibilities of the textbooks, as well as for the modern aids developed for them.

Naturally, pedagogical influence exerted in one of the used textbooks, in one of the studied disciplines and for one of topics provided to study is not enough to change public attitudes, but in the

textbooks that I will examine in this article - those of the author team led by Professor Penka Mincheva (Mincheva at al. 2016, 2017b, 2018a, 2018b, 2019), publishing house "Prosveta" (3rd and 4th grade) and "Prosveta + "(5th - 7th grade), this impact is detectable in each of the learning topics. For this reason, I analyze the tasks included in these educational kits. I focus specifically on electronic textbooks, because with the new conditions – in the second half of the school year 2019 - 2020, classes were held online – these tools have become highly relevant.

The electronic music textbook is an electronic aid accessible by computer and telephone, combining the printed textbook, the sound files - the music for perception and performance - placed on the relevant pages, with additional tasks to each topic, helping to comprehend, memorize, apply the learned information. All this makes the electronic textbook very useful in modern forms of learning, online learning and self-learning. Electronic resources are all tasks available in the electronic textbook, but not included in the printed version of the textbook, as well as recorded music.

In the music educational course of this author's team the topic of Easter is present from the 2nd grade, and the additional tasks in the electronic textbooks appear from the 3rd grade. Among the tasks created for the topic of Easter are: for 3rd and 4th grade, when children have more intuitive and visual-figurative thinking - tasks for connecting the name of a holiday with a photo depicting something typical for it; for 4th grade - also a light crossword puzzle of holidays and customs; for 5th grade - linking the name of a holiday with a ritual action explained in words, inherent in the holiday (some of these actions are fulfilled only in Bulgaria); as well as with a Bulgarian custom accompanying this holiday; tasks-questions, raising the topic of the Bulgarian experience of the Easter holiday; for 7th grade - photo gallery "Passion Week: in the footsteps of Christ", in which photographs of selected significant places related to the sufferings of Christ are arranged chronologically.

A SCENARIO FOR A LIGHT SHOW IN AN ELECTRONIC MUSIC TEXTBOOK FOR THE 6TH GRADE OF THE SECONDARY SCHOOL

The article examines the creative task of creating a scenario for a light show on the music of electronic work "Orient Express" by Jean-Michel Jarre. The task is one of the many creative tasks assigned to the students of the 6th grade of the general education school in Bulgaria in the electronic textbook included in the music education kit of Prosveta + Publishing House [6]. This, as well as other creative tasks, is designed in such a way that, besides creating an impulse to build and to create something new and beautiful, to provoke students' fantasy and their need to create, to express themselves through creation, but also to the need to know in detail and from different aspects the musical image, on which the video will be built, which will be enriched and expressed up with the means of light. Naturally, the technical details for creating a light show are not presented to the sixth graders, they are required to describe the lighting effects they consider to best reflect the specificity of music in the most impressive way. To facilitate their work, criteria are specified to comply when fulfilling the task. Preparatory tasks are also assigned to provide the impressions that will serve as the basis for the fantasy images of the sixth graders. The condition of the task requires division of the class into separate teams and a race between them. This form of solution is preferred to the joint fulfilling of the task in the class where a single scenario is created, since teamwork is fostering communicativeness, tolerance, ability to ignore one's own ego in the name of the team's success.

A SCENARIO FOR A VIDEO IN AN ELECTRONIC MUSIC TEXTBOOK FOR THE 6TH GRADE OF THE SECONDARY SCHOOL

The article examines a creative task to make a scenario for a video clip on an electronic musical work. The task is assigned in an electronic textbook, part of a music learning kit for the 6th grade of the general school in Bulgaria. Electronic music is usually more difficult to understand to sixth graders that

requires additional effort by the authors of textbooks and teachers. On the other hand, there are consumer attitudes and aggressiveness among adolescents, one of the ways to combat these is namely creative teamwork, aimed not only at acquaintance and insight into the musical image, at immersion in it, but also at achieving togetherness in teamwork, skill to neglect one's own interests in favor of joint success.

INTRODUCING THE 6TH GRADE STUDENTS TO COMPUTER PROGRAMS FOR NOTATION AND AUDIO EDITING THROUGH AN ELECTRONIC TEXTBOOK

The electronic music textbook is a version of the print, which, in addition to its full pages, includes both the musical works intended for perception and the songs chosen for learning and performance. To this obligatory content in the electronic music textbook for the sixth grade of the general education school in Bulgaria, which I will analyze (Music for the 6th grade of Publishing House "Prosveta +"), the songs intended for performance by the students are recorded in two versions - with the solo party, and only the instrumental accompaniment to be used to accompany the student performances. Along with this, there are many varied tasks, questions, additional information on the subject of a particular class, castings, puzzles, crossword puzzles, games. The purpose of this richness of resources is to bring the new information as accessible, interesting, attractive as possible, so that the sixth-graders can master it permanently, reliably and with pleasure.

According to the music curriculum for 6th grade approved by the Ministry of Education and Science in Bulgaria, students should acquire the skills to download information, music, and also to use computer programs for notation and audio editing.

For this purpose, free computer programs have been selected in the electronic music textbook so that each student can get them without costing him extra money. The software that is recommended for study is accessible, intuitive, many of the important features are visible in the main window, i.e. there is no need to spend too much time to search them. The most used buttons have a similar view to those on music readers, which further provides support for the initial launch of the program. Thus, the first, surface impressions of it are of a means that will be easily recognizable and applicable, useful and fun, not inaccessible and repulsive.

In Bulgaria there are children from small villages, respectively with little chances to get familiar to computers and the Internet, as well as not many students whose mother language is not Bulgarian and who have difficulty with any new information. Many of these children are not motivated to study and very often leave school as soon as possible. For these reasons, it is particularly important to make learning information easily accessible, even if it refers to computer software; to be taught intriguingly and fascinatingly.

For training needs have been selected the following computer programs – MuseScore – for notation and recording of note text as a sound file; and Audacity - for audio editing and vocal removal from recording. At first, the way to acquire these programs is explained in detail - where and how to search them in the internet and how to install them. Following are fun exercises on downloaded music files from the Internet by students' choice, from which to remove the solo party and use the resulting accompaniment for their own performances, as well as an example of a short phrase from a samba that six-class students to rewrite in MuseScore, to save the melody as a sound file, to choose an appropriate timbre for its accompaniment, to write it, and to add simulated accompanying timbres in Audacity. The authors of the electronic textbook recommend that students work, divided into several teams, and then organize a contest for the best audio-editing.

Tasks to explore regional humor and opportunities for dramatization provided in an electronic textbook of music for the 6th grade of the general education school

The paper examines two tasks, placed in an electronic music textbook for the 6th grade of Bulgarian Secondary School, and aimed at the acquaintance by the sixth graders of the psychological features of the inhabitants of the folklore regions of North Bulgaria, Dobrudja and Shopluka. In one task the students compare the Shoppish and Gabrovo humor with criteria set in the electronic textbook. In the other electronic resource of the six-grade students are proposed to divide into two teams, with the participants in one team dramatizing a chosen by them Elin Pelin story describing the life of the Shoppe and the members of the other team are also dramatizing, by their own choosing, a story by Yordan Yovkov, describing the life of the Dobrudzhan people.

On the dedication of music performers to the concert activity

Based on a survey conducted among professional music performers with little, medium and big concert experience, in order to compare their emotional attitudes, I examine the impact of intensive musical instrument lessons and stage performances on self-esteem, creative attitude, ability of critical self-assessment, the emotional self-discipline of performing musicians.

BUILDING A STYLE SENSE AND ENHANCING THE STYLE CULTURE BY PERFORMING PIANO WORKS ON ANOTHER MUSICAL INSTRUMENT

Style culture and style sense are not the only ones, but they are among the basic qualities that distinguish a professional music artist from an amateur. While the creation of a style culture is an accumulation of systematic knowledge, an ordered impression of the stylistic features in the works of composers, the specific in conceptual movements, national schools, performers, the style sense is related to the ability to evaluate and decide on the stylistic correctness of the perceived interpretation, as well as creating individual performance concept for a work. This shows that style culture and style sense are of great importance to the music artist and should be given sufficient care for their formation and development in the learning artist.

In my earlier publication (Fileva, 2919), among many other methods, I recommend arranging and performing a piano piece of another musical instrument in order to clarify and enrich the performance concept. In this article, I will examine the possible application of this method to expanding the style culture and deepening the style sense of the learner's interpreter. The different pedagogical aims of applying the method determine the difference in the way the arrangement for another musical instrument is used – when the method is used to create and refine the interpretation of a particular play, work is being done on the piece mastered in the piano, and when it is sought to broaden the performer's horizons and deepen his knowledge of style (of a particular composer, conceptual stream, national school, composing technique), the plays being arranged are not studied in the piano as well. I developed this method in two variants:

- Arrangement and performance of a piece on a piano-related keyboard instrument;
- Reworking and performing on a solo instrument with piano accompaniment. In this version, the method is particularly suitable for performers whose first instrument is not the piano. The benefits are achieved through:

- Consideration of the capabilities of the instrument for which the piece is arranged. When arranging for a solo instrument and piano, the capabilities of the other instrument - range, sound of the particular registers, marks, specific techniques for tone making - must be taken into account with the individual traits, stylistic features and emotional-logical specificity of the recreated musical image. The decisions made after trying different variants contribute much to refining the artist's style sense.

- Mastery of a musical instrument. By processing and playing works, selected for the specific creative aims, on his main musical instrument, on which he is more proficient than on the piano, the performer will be able to play more works, find more appropriate means of expression (which on his

musical instrument he knows even better) and thus, through the more voluminous and better known factual material, to immerse deeper into the specifics of a particular style.

- New timbre. The sounding of the play in a new way and the perception of the sound of the other instrument, as well as the combination of the timbre of this instrument with the timbre of the piano further suggest ideas to the performer.

In some cases, the musical instrument on which the performer is skilful, can not be included in the group of instruments used by the author whose style is considered; be uncharacteristic of the particular style trend; or atypical of the traditions of the examined national school. At first glance, the performance of a play on a musical instrument unconventional to the author's style, for the purpose of building a style sense, seems to be a contradiction. This, however, provides unexpected opportunities, because the sounding on a different from the set of musical instruments considered inherent in a given style, may reveal unsuspected features of the artistic image.

A psychological view on the personality and musical works of Ivan Spasov

In the report, a cause-and-effect relationship is made between the individual characteristics of the personality of the Bulgarian composer Ivan Spasov and the specific features of his musical creativity. Special attention is paid to the last creative period of Spasov and to the relatively small change in the author's style after the personal tragedy that befell him - the early death of his only daughter.

TASKS FOR DEVELOPMENT OF THE OBSERVABILITY IN ELECTRONIC MUSIC TEXTBOOK FOR THE 4TH GRADE OF THE BULGARIAN GENERAL EDUCATION SCHOOL

Observability is the ability to mark, remember and reproduce as much detail as possible from the perceived object. It is generally believed that better or weaker observability is related only to visual information, but a great deal of detail that can be discerned or left unnoticed also provides the hearing. For example, in a sounded musical work one listener can mark specifics of harmony, of the texture, of the structure, expressive moves in the inner voices, different techniques used by the performer. In the same musical work, another listener can only discern the soprano melody and, in some cases, even not remembering it. This comparison gives us an opportunity to make conclusion about the usefulness of observability in terms of the richness and completeness of perception. The usefulness of observability, however, is not limited to the fullness of the aesthetic pleasure of perceiving a work of art. It is related to the success of each task, as it provides the one who solves the task with more voluminous, more accurate and more detailed information. Some people have a wide range of observability, others are not particularly good. In all cases, however, this valuable human ability is subject to development and improvement. Naturally, the great benefit of having good observability and the fact that it can be improved shows that care should be taken to develop observability at school. Conditions for the development of observability should be created in the textbooks, providing a sufficient number of tasks useful in this respect.

In the electronic textbook on music for the 4th grade of the general education school in Bulgaria, which I will analyze in this report, there are several groups of tasks, which, besides their focus on mastering the learning information, have a direct relation to the development of observability.

In one of these groups of tasks must be corrected errors in written text. Observability, in this case manifested as the ability to quickly and accurately detect where, what and how many mistakes are made, without any other tooltips, along with the well-learned knowledge is essential to solving these tasks.

Other electronic resources are tasks for arranging in groups terms, musical instruments, signs

used in the musical score. Observability here is needed to identify timely the elements belonging to a particular group or those, that do not belong to any of available groups.

The arrangement of elements in a table - another group of electronic resources in the textbook - is related to quick orientation in the table compilation logic, the comparison of the items whose places are to be searched, by two types of attributes and finding the exact location of each element according to the specific for it ratio of these two types of attributes. In the interest of better development of observability and assimilation of knowledge by pupils in some of the tables in individual cells must be placed two or more elements, and other cells to remain blank.

A specific group is formed by the tasks of selecting more than one correct answer. There are assertions listed in these tasks, among which the students must choose the correct ones. Unlike tasks with a single exact answer, the number of correct answers here is not known in advance. It is not known whether or not there is a precise answer, and also whether all the answers will prove to be correct. In these cases, observability, the ability to assess after extracting the largest possible number of characteristics, is definitely important for a successful decision.

The analysis of piano cycles for improvement of jke relation between the learning and the future practice of the music pedagogue

A certain number of pieces forming the piano repertoire of students who specialize in music pedagogy are selected according to the musical material intended for listening in the general education school. Some of this material is children's plays, usually included in cycles. If the students, through listening and analysis, get to know all the plays of the cycle (since they do not have enough time to master it completely), they will be able to more convincingly and effectively convey to their pupils the meaning, plot, imagery of the cycle, as well as the specifics of the characters. This is important knowledge, which is also involved in the formation of the "musical culture" fund of the trainees. The connection between learning and future practice achieved in this way improves the quality of education of future music teachers.

SANCTITY OF CHRISTMAS AND OPTIMISM OF NEW YEAR REFLECTED IN AN ELECTRONIC TEXTBOOK ON MUSIC

The celebration of Christmas over the centuries has involved many folk and even regional traditions that are passed away, rejected and gradually forgotten by the modern man. Now more and more the main meaning of the feast - the intimate reverence for the newborn God, sacrificing himself for all of us and for his mother, the Virgin Mary - has been shifted from buying and receiving interesting, impressive, spectacular Christmas gifts, from arranging a lavish dining table, from a rich Christmas revel. On the other hand sending the old and welcoming the new year is traditionally associated with the anticipation of something new and good, positive change, happiness, prosperity, fulfillment of dreams. Increasingly, these personal, intimate expectations are shifting from care, where will we welcome the New Year, what will we wear to make a stronger impression, what will we eat in the festive evening. Christmas is a religious holiday specific to the Christian faith, while New Year is celebrated in the cultures where there is a chronology. Christmas has a certain date, and the New Year for Different Cultures begins in a different season. More by this glimpse is clear, first, that the two holidays differ essentially, and second, that the commercialization of our lifestyle and thinking largely unified and increasingly unifies those, essentially many different holidays. In order to limit the manifestations of negative trends that shift the main emphasis of the holidays, making them occasions to demonstrate our own success in society, it is important to to further influence the on educating adolescents. When looking for an impact to overcome already rooted in the minds of youth attitudes, it is necessary to select tools that are modenn, that evoke confidence, that are likable, attractive to young

people. Spending more and more time in front of the computer screen communicating through their phones, teenagers are increasingly accustomed to trusting the electronic way of communicating as well as searching and finding the necessary information electronically. In sync with these attitudes is the new educational tool electronic textbook.

True to the notion that luxuriance, spectacularity, self-assertion and egotism are unrelated and should not disturb one of the two brightest Christian feasts - Christmas, I set as the aim of this study highlighting by placed in the electronic textbook tasks of the different nature of the two large following in rapid succession holidays, i.e. of the gracious intimacy, modesty and kindness of Christmas, and the glamorous splendor and catching optimism of the New Year.

In this study I review the electronic music textbook for the fourth grade of the general education school in Bulgaria of Publishing House "Prosveta". The two holidays are reflected with:

- 2 presentations organized as team tasks. Since teamwork contributes to creating relations of mutual assistance, to neglecting of individualistic attitudes for the sake of the success of the common cause, this kind of organization is in line with the objectives of the study.

- 2 photo galleries designed to support the impressions accumulated by the presentations with additional brightly-sighted visual information. As one gets the main part of the information with which he operates, visually, the acquaintance with the exhibited photographs further enhances the impact of student presentations.

NOTE LITERACY OF THE STUDENTS OF 3. GRADE OF THE GENERAL EDUCATION SCHOOL IN BULGARIA BY ELECTRONIC TEXTBOOK

Note literacy is not invariably necessary for modern man. On the other hand, the note is a more complex sign than the letter, because with one note two features (the two most important) of the tone -height and durability -are recorded simultaneously. This particularity of the notation implies that, in order to read a musical text, more effort needs to be done than reading the verbal text, i.e. note literacy as more complicated, is relevant to accelerate the intellectual development of students who master it.

According to the curriculum in music, approved by the Ministry of Education and Science in Bulgaria, students are introduced to musical notation in 3. grade. As an example of a good practice for teaching small pupils the notation I will examine the educational kit of the authors P. Mincheva, Kr. Filleva and D. Katsarova, publisher Prosveta [4, 5], focusing mainly on the electronic textbook [5]. Because the so called "rhythmic syllables" are used in the 1st and 2nd grade to represent the time relations, they can now be used as a support for the introduction of the note values. This is done in the printed version of the textbook through the fairy tale of the bear family. Through this fairy tale, the concepts of a whole note, half, quarter, and eighth are introduced. Thus, the names of the note values -the new information -are connected to the known syllables, and at the same time the pupils are also displayed their signs -respective note values. This is followed by appropriate tasks and exercises to consolidate new knowledge. In the electronic book is created a task, in which are inscribed the rhythmic syllables and note values, and the third graders are required to connect the rhythmic syllables with corresponding rhythmic groups written in note values. Tasks are also created with which to consolidate the difference between the two basic concepts: tone duration (length of sounding tone) and note value (recording of this duration). Time signature marking is especially important, so a sufficient number of tasks related to mathematics are dedicated to further clarifying it in the electronic textbook. To educate students' confidence in their knowledge, as well as to reliably learn the educational information, some of these tasks are "misleading." Resources have also been created to clarify the application of repeating signs.

After a few lessons, third-grade students get acquainted with another fairy tale –the "Tale of Notes" through which the knowledge of the notes from c1 to c2 is gradually taught, i.e. the principle of consistency is respected, and in each subsequent lesson the relationship with the already presented is sought. Illustrating is frequently used -the principle of visibility has been also followed, and the display of the new knowledge is based on a wide range of tools.

The tasks of the electronic textbook support the learning of the material that has just been taught. Such a purpose has the song of the note "C", the song of "D", the task of defining the melodic movement of the song "Orac ore", the secret songs of the two notes. Such tasks are composed for teaching each subsequent note.

To test the level of mastering as well as to consolidate the knowledge, a large number of test tasks have been prepared at the end of the topic of note literacy. Since they are sufficiently numerous and varied, the test tasks could help verifying the knowledge of both the entire class, and groups or individual children.

LOGIC OF ARRANGEMENT OF THE INFORMATION IN THE MUSIC TEXTBOOK FOR THE 7TH GRADE OF THE GENERAL EDUCATION SCHOOL OF BULGARIA

One of the means of enhancing the efficiency of teaching is the logical arrangement of the information provided for mastering. Since for the music curriculum for each class are provided several big subjects and in the 7th grade the lessons are less than they were in grades 1-6, it is of great importance the educational process of the music of the seventh grade to be precisely optimized. As an example of a logical and effective arrangement of the learning content, I will examine the Music

textbook for 7th grade of the general education school [7], where the following path of structuring the material is chosen:

At first, the students mark the two important Autumn National Feasts - 6th and 22nd September (Unification and Independence of Bulgaria) with studying and performing songs. By analyzing the poetic text, the seventh graders are convinced that folk art is among the most important factors for the preservation of Bulgarian national self-consciousness in the dark ages of Turkish slavery. This conclusion motivates the students and is a successful transition to the next topic - the specifics of the Bulgarian folk song. They can be divided into two groups - melodic and metro-rhythmic. Among the melodic features is the great intonational variety, which results in delicate recreation of emotional content. The theme of altitude features is logically related to the theme of the metro-rhythmic diversity of Bulgarian musical folklore, and this theme, that is is also examined - to the theme of dance folklore. One of the traditional dances in Bulgaria is performed on the New Year. This naturally leads to the theme of winter holidays - Christmas and New Year. The study of appropriate folk songs related to the tradition of celebrating the winter religious holidays leads to the theme of the rich customs, based on the beliefs and the aspirations of the Bulgarians. Since customs and rituals are related both to folk songs and folk dances, the theme of Bulgarian customs, rituals and celebrations summarizes the lessons learned here.

The other major section of the textbook covers West European music. Examining the works of great Baroque composers, Viennese classics and prominent representatives of Romanticism, the conclusion (and, respectively, the link to the previous topic), has been made that during those centuries of flourishing of music art in Western Europe, our country has experienced the worst period of its history - Turkish slavery, during which our professional music did not have the opportunity to develop as the music of Western Europe. Since the late nineteenth century to the present day talented native musical artists have created and create music that spreads and is appreciated far beyond the borders of Bulgaria. Examples of this are taken from the biographies of the Bulgarian composers-classics, as well as their followers - composers such as Petar Kerkelev and Lyubomir Denev. The introduction to the creativity of the new generation of Bulgarian tonal artists raises the issue of the new means of expression - modern musical language.

Feelings and images – video on bagatelle N 24 from the piano cycle “24 bagatelles for piano” by Ivan Spassov

On the base of what is shared in the autobiographic books of the Plovdiv’s composer Ivan Spassov, his interviews and a detailed analysis of the pieces of the piano cycle “24 bagatelles for piano” I made a video on the last miniature of the cycle.

The folk song "Mori maiden, the sun sets" in Bagatelle No. 3 from the piano cycle "5 bagatelles" by Asen Diamandiev

The gradual changes in the mood of the Bulgarian folk song “Maiden, the sun is setting” as the theme of Bagatelle № 3 from the clavier cycle “5 bagatelles” of Asen Diamandiev are studied in the report.