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

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Abstract: 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.

Keywords: educational video, music lesson, educational set on music, musical means of expression, secondary school

1. INTRODUCTION

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. Among the opportunities it offers are:

- Animated films can be created, sounded exactly with these works, intended for listening in a specific music lesson, where the scenario of the video story (respectively the dynamics of feelings in it) is coherent with both the nature of the presented music and the information taught in the lesson;

- In the computer-generated portrayal can be highlighted those elements and features of the musical image on which it is necessary to focus the attention of students. For example, when acquiring knowledge about a specific musical form, the equality-similarity-contrast relations between the partitions of the musical piece, which is defined as a model for learned musical structure (and according to which the video is composed), can be emphasized. This will clearly guide the learners in the peculiarities of the musical form, and in case of careful work on the video material - and will significantly help the permanent memorization of these peculiarities;

- The computer clip (with the capabilities of the new software) can create a much brighter impression of reality than the traditional cartoon. This makes the perceiver very empathetic to the screen events that accompany the sounding music, and therefore - to the emotional specificity of the illustrated tonal work.

Since modeling, animating, lighting, and shooting computer characters offer practically unlimited possibilities, they can be used as a means of enhancing the impact of the educational film. When making an educational video for this purpose, I used techniques such as:

- Hypertrophy or reduction of some objects, stage characters or even their elements. This increases the effect of their presence in the video, gives them extraordinary importance, or distracts from them, giving them the value of episodic images or unimportant objects;

- Exaggerating or weakening specific properties of materials - color, gloss, transparency, roughness, level of detail, can also increase or, conversely, suppress their impact. The gifting of the characters with "impossible" properties for them also has a vivid effect;

- The use of points of view, the application of which is in fact technically difficult or even impossible. Filming of the characters of the desired angle in such cases is dictated by the necessity of displaying the new features of the heroes of the video narratives (very appropriate for example if Variation musical form is illustrated) and of the suggestion on the viewer, which is to be achieved;

- Change of the coloring of the film or lighting. A striking effect has the manipulated coloring, for example during the preparation and the occurrence of a dramatic culmination in the music. Excluding one of characters or objects from lighting, shading it, "pointing" it with a visible ray in a certain color can also provoke an extremely strong reaction of the viewer.

Such a "manipulation of reality" that can not be obtained in real-filmed scenes, gives the video product exceptional adaptability to the goals of clarifying specific musical content and to those of a given lesson (or, as I approach, to several different lessons), makes it a valuable assistant in teaching various topics in music lessons. 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). Taking into account the great opportunities of the new form of creativity for impact and learning, with the resources of three-dimensional computer animation I created video impressions to works intended for listening in music textbooks for

the secondary school.

2. SUBJECT, AIMS, TASKS OF THE STUDY

The **subject** of the present study is the use of educational videos on "Scherzo" from the Sonata op. 2 № 2 by L. van Beethoven (examples №№ 1 and 2), proposed for use in an educational set on music for 6th grade of secondary school and on the Bulgarian folk song "U Nedini slantse gree" ("At Neda's garden the sun shines") from the folklore region of Dobrudzha - Northeast Bulgaria (examples №№ 3 and 4), proposed for use in an educational set on music for 4th grade of secondary school; in the educational sets on music of Prosveta Publishing House for 4th grade and Prosveta + for 6th grade (Mincheva et al. - 2007, 2018, 2019). The considered sets are part of the music course for the general education school in Bulgaria prepared by an author's team led by Prof. Penka Mincheva.

The **object** of study are the possibilities for presenting a specific time and place of action in an educational video, prepared for the purposes of music lessons in the Bulgarian general education school and sounded with the musical works determined for perception in the classes.

The **aim** of this research is to present a creative method of combining forms of aesthetic practice for full impact of the listened music on the student audience by "transferring" listeners to the surroundings of the musical "action" and, on this basis - a fuller insight into the nature of the tonal work.

The realization of this aim is related to the solution of the following tasks:

- Analysis of videos intended for the music learning process;
- Disclosure of the video-impressions' means of influencing and their relationship with the character of the music with which they are sounded;
- Formulation of conclusions.

3. TRANSFER TO ANOTHER TIME AND ANOTHER PLACE THROUGH AN EDUCATIONAL VIDEO

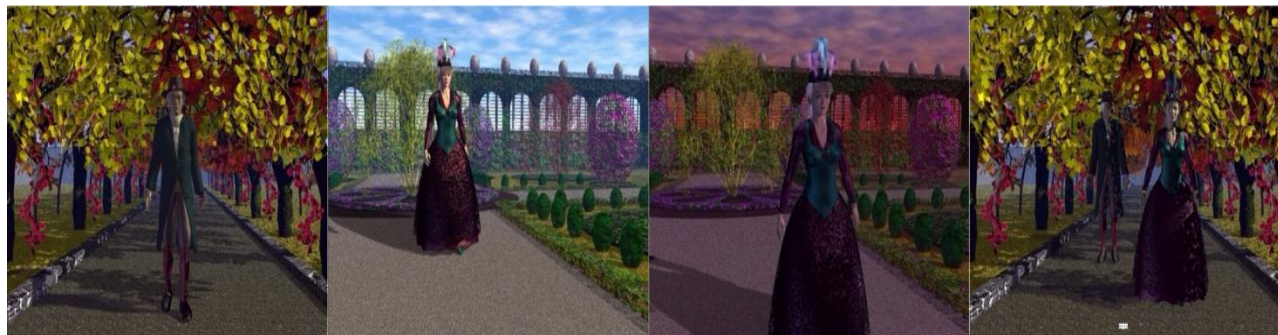
In this section are analyzed the approaches to creating an idea of a specific time and place in two educational videos on very different musical samples. One of the techniques for impact of the computer film, with a special benefit of the impression of reality, is the "transfer" of the receiver to a certain place and at a certain time. Taking this fact into consideration, I created the scenery and costumes in the educational animated film on "Scherzo" from Sonata Op. 2 N 2 by L. van Beethoven, intended for study in a music textbook for 6th grade at general education school (Mincheva et al.) as an example of a complex ternary musical form. The action in the first and third large partitions takes place against the background of a three-dimensional copy of the Schönbrunn Palace in Vienna. This palace was built in a period relatively close to the time of creation of Beethoven's work and, already completed, was an important part of the appearance of the city in the late eighteenth century, as well as a natural scenery for many of the events that users of Beethoven's art - the wealthy and influential people of Vienna - were connected with. No less important for the choice of such decor is the character of the classical work. Elegant entertainment, weighed humor, restrained grace of the sound of the scherzo directing me to search for a visible image with which to emphasize and complement this suggestion, and at the end of the eighteenth century an indisputable symbol of elegance and finesse, the center of exquisite entertainment, dosed humor and the grace of worldly events, is palatial Vienna, one of the symbols of which is precisely Schönbrunn. The illusion of reality is complemented by the realism of the materials and lighting in the scenes that built the film. To give the viewer the feeling of witnessing the screen events, five virtual cameras are used to "capture" the small partition "a", as the view from the cameras switches abruptly, similar to that of a reportage. Both general and close-ups were used (example № 1). This also achieves a visual analogue of the brevity of the musical motifs with large register differences between them, of the clear "fragmentation" of the sound action by the frequent pauses.

*Example № 1 L. van Beethoven - Scherzo from Sonata Op. 2 N 2, section A, frames from the computer film
In the part of the film synchronous with the second large partition of the scherzo (partition B) side alleys*



from the park are used as decor, shaped differently and with different coloring, but in the style of park art from the late eighteenth century, and the characters of the video story are a man and a woman dressed in the fashion of 1794, when the sonata was written (example № 2). This concreteness provides students with the most detailed visual impressions possible, helping them to be mentally transferred to the environment in which the sonata was created, to immerse themselves in the characteristic atmosphere of the time, to be introduced into the aesthetic code of the epoch in which Beethoven's music began to sound, to feel participants in everyday events and conversations, to bring Beethoven's time closer to our otherwise very distant time, to their senses of today's young people.

Example № 2 L. van Beethoven - Scherzo from Sonata Op. 2 N 2, section B, frames from the computer film



The concreteness regarding time and place in another computer clip, which I created for music education in 4th grade - the one on the Bulgarian folk song "U Nedini sluntse gree" ("At Neda's garden the sun shines") - also has the task to "transfer" the perceivers to the environment from which this song originates (in this case is depicted the folklore region Dobrudja - Northeastern Bulgaria, a village yard with a well, the annual spring season, the Christian holiday Lazarus' Day. The video impression is provided for use in an educational set for 4th grade of secondary school). Unlike the video story on Beethoven's music, in this video the specification of the "coordinates" is addressed not only to the emotional reactions, to the perception of the character of the song, but also to the realization of some different goals and objectives related to the rationalization of educational information. Since the video material on the folk song is intended for the Bulgarian school, a naturally important aim is through it the students to be educated to know, appreciate, love and preserve the Bulgarian folk traditions, our folk music, to feel the obligation to develop also in themselves that specific innate sense of beauty and harmony which is inherent in the Bulgarian people. More detailed tasks are:

- To satisfy the requirement for students to experience the freshness, vitality and optimism of the spring Christian holiday Lazarus Day, to get an idea of the characteristic elements of the folk custom on the occasion of this holiday, invariably present in the way it is celebrated in our country (the lyrics and the structure of the song do not allow to show the whole custom in the film);

- To highlight and remember the characteristic features of the folklore region of Northeastern Bulgaria (the place of action in a broad sense), with its inherent way of life, folk costumes, songs, dances.

Since one of the goals of the visual display, formulated above, is the suggestion of beauty, and it is actually present in our national clothing, this requires the beautiful Dobrudzha costume in the film to be presented very carefully. The clothes of the heroine contain all the elements of the costumes from the Silistra region (belonging to this folklore area). I worked out the computer textures for the fabrics inherent in each part of the costume in as much detail as possible, carefully selected the most common color combinations, as well as embroideries from motifs typical for the region (Маринчевска, 2005). In order to maximize the "documentary" authenticity of the national clothing of the character, for the embroidery on the skirt and shirt, as well as for the fabric of the apron, I photographed original textures, which I built into the computer "clothes". **The specific features of the Silistra costume to a large extent direct the viewers' ideas to a specific place.** This is a step towards the realization of another goal in the lesson - discovering the most characteristic of the folklore region Dobrudja.

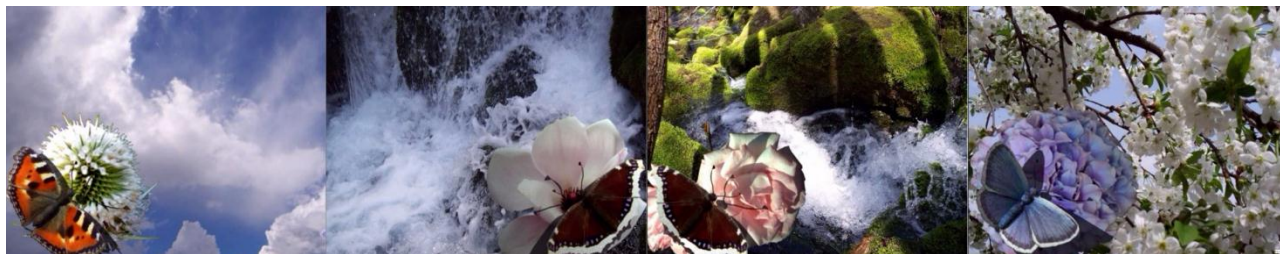
Example № 3 "At Neda's garden the sun shines" Bulgarian folk song, couplet, frames from the video



The next step in this regard is made with the information introduced in the film about the most typical features of the **ruchenitsa dance - one of the colorful Bulgarian folk dances, very often performed in Dobrudja** and exactly $\text{♩} \text{♩} \text{♩}$ matching the uneven metrum of the studied song - To also provide such impressions, I used the most important, the most generalized about the way ruchenitsa is played. The players (in the video - Neda) are upright, often with their hands at their waists, and some of the steps are very characteristic and recognizable - on the spot, and the metric accent in the three-beat group is emphasized by a sharper movement of a leg and a very slight stooping of the body.

Elements added to the film, some of which - typical of the custom of „lazaruvane“, others - orienting for the season spring, when we celebrate Lazarus Day (the date of this holiday changes every year according to the day on which Easter is celebrated, but the season - spring - remains unchanged) are: the flower with which Neda embellishes her hair, the wreath of ivy and flowers that the maiden wears on her head in the part of the video corresponding to the last stanzas, the two copper cauldrons placed on a yoke with which the heroine appears at the beginning, the well behind Neda, on which one copper cauldron hanging and decorated with a wreath of fresh greenery is seen at the end of the video clip. The many spring flowers that I included in the environment unequivocally indicate the typical season for the holiday. To intensify the suggestion of youth, freshness and cheerfulness, as well as to give a clearer and more memorable idea of the time when the holiday is held and Lazarus songs are sung, I somewhat hypertrophied the scale of the three-dimensional flowers in the scene. The magnification is not large, but it is enough to attract the viewer's attention, creating a slight accent. The decision to use a butterfly - one of the spring symbols - as the main character in the duration of the instrumental interludes (example № 4) of the song has a similar meaning.

Example № 4 "At Neda's garden the sun shines" Bulgarian folk song, instrumental interludes, frames from the video



The carefully arranged and clean yard, radiating calmness, caringness and cheerfulness, is the specific place of action in both the song and the animation. The selected elements in the decor are typical for the arrangement of the yard to the Bulgarian house. The view of the tidy yard, in which there are no superfluous elements, but the necessary is assiduously built and carefully maintained, the built well, surrounded by greenery, the straight flower beds, the polished till shine copper cauldrons orient for the life of Dobrudzha man, his love for home and home comfort, his sense of beauty and harmony.

The special effects in the two computer films - the gradual "fading" of the sun when Neda approaches it (example № 1), the transparent ballerina in the video story on Beethoven's Scherzo (example № 3) - are applied unobtrusively. They have the emotional impact of hyperbole in a literary work.

4. EXPERIMENTAL VERIFICATION OF THE EFFICIENCY OF THE METHOD OF LISTENING TO MUSIC ILLUSTRATED WITH AN ANIMATED FILM

Pedagogical observation was conducted in two schools with two fourth and two sixth grades by two pedagogues, as

each of the teachers leads one experimental and one control class and from each school one class is experimental, the other – control. This separation is made in order to avoid as much as possible the influence of conditions and circumstances on the result. Both the experimental and control classes are taught in the same educational set. The pedagogical observation consists in noting:

- Students' interest in the videos. The interest was assessed in the lesson, in which in the experimental classes the video miniature is shown. The six-point system familiar to Bulgarian teachers was used for assessment. This observation was carried out by assessing in the experimental classes the interest in the taught material and, separately - in the video, and in the control classes - only in the educational information;
- The activity of the students in the lessons in which the learning material is taught, which in the experimental classes is illustrated through computer animation. This observation was carried out in the experimental classes during the lesson in which the video was shown, and in the control classes - in the lesson in which the same subject matter is taught, but not illustrated with a computer film. Activity was also assessed on a six-point scale;
- How well the work which was used as a musical example in the lesson and with which the educational film is voiced, is remembered. At the end of the school year, as part of the final level test, was offered an audio recording of the same musical work, which, earlier in the school year in the experimental classes has been perceived illustrated with a video story, and in the control classes only the musical work has been listened to.

The results clearly show that:

- The videos were received with great interest by the students (Table № 1);
- The interest in the lessons in which the specific work was listened to is higher in the experimental classes, ie. where the animated film is perceived than in the control classes, where the video material is not shown in the same lesson (table № 1);
- The video story is able to provoke greater activity of students (table № 2);
- The percentage of those who in the final level test recognized the musical work for which a computer film was made, was higher among those students who watched the film (Table № 3);
- The interest in the learning information is relatively high in all classes that use the educational sets of Mincheva et al., which definitely speaks for the high quality of these educational sets on music;
- The activity of the students is high in all groups, which is due to the short, accurate, stylish and intriguing presentation of the educational information in the used textbooks;
- The selected works for listening in the educational sets are beautiful, influential, bright musical patterns, which is the reason for their memorization by a high percentage of students from all participating groups.

**Table № 1 Students' interest in the information taught and in the video
on the musical work listened to in the lesson**

	4th grade experimental	4th grade control	6th grade experimental	6th grade control
Interest in educational information	5.22	4.83	5.06	4.52
Interest in video	5.98	-	5.77	-

Table № 2 Activity of students in the lesson in which a video is presented

4th grade experimental	4th grade control	6th grade experimental	6th grade control
5.88	5.09	4.97	4.41

Table № 3 Percentage of students who recognized the musical piece

4th grade experimental	4th grade control	6th grade experimental	6th grade control
82.00%	56.00%	79.00%	51.00%

5. CONCLUSIONS

The analysis of the two videoimpressions taken as an example in this study, as well as the results of the conducted pedagogical observation give grounds for the following conclusions:

1. Animated films include enough and various elements inherent in the specific depicted environment and

the specific time of action in the musical examples. This allows the perceiver to feel involved in this action.

2. The emotional suggestion in the video miniatures is successfully combined with that of both the folk song and the author's work. This determines the high interest of students in the videos and the shown high efficiency of their application.

3. Special effects in the films are used unobtrusively, appropriately, so as not to destroy the illusion of a specific time and place, but by enhancing the emotional impact of the visible image, to help the perception of the character of the music.

4. The use of an educational video, the expressive possibilities of which are so great that they allow to determine a specific time and place of the action, is an effective and promising method with high results in music education.

The new form of aesthetic practice - computer animation - uses perceptual and accessible means of expression. Its expressive language allows the adolescent viewers to experience the appearance of distant places and past times, to perceive this appearance, removing from themselves the prejudice and neglect to it of young people of the XXI century, who use new technological knowledge and has inherited additional historical experience and development of society, allows the distance of worldviews between the heroes of today and those with which the musical works are illustrated to be shortened. In addition, the form of presentation of the musical material for listening in the general education school, which I chose and realized, was liked and accepted with pleasure by the students, and the educational videos after the successful experiment are offered for use in electronic music textbooks for the respective classes of the Bulgarian general education school.

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