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

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Abstract: 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.

Keywords: General Secondary School, Intellectual Development, Mass Musical Education, Music Classes

1. Introduction

Since music is a complex art, whose language of expression does not have a precise verbal translation, i.e. for the "understanding" of musical language, a certain preparation and certain intellectual efforts are needed, this creates a beneficial opportunity for the mass musical education to have a serious impact on the intellectual development of students. As an example for such opportunities provided, I will examine the questions and tasks, set in the textbook for the sixth grade by the publishing house "Azbuki-Prosveta" [10]. Naturally, it is not necessary to review all questions and tasks in the textbook. The examples, which I analyze, are selected in such a way so as to offer a view on the achieved variety of mental activities, as well as to create through these examples a picture clear enough of the successfully realized opportunities for intellectual development of the students through the music classes in the general secondary school.

2. Subject, Goal and Tasks of the Study

The goal of this study is to show the capabilities of positive influence of music classes in the general secondary school on the intellectual development of adolescents.

The object of my attention is the textbook in music for the sixth grade of the general secondary school by the publishing house "Azbuki-Prosveta" [10]. I have limited my research on this textbook for the following reasons:

- to present in detail the varied possible directions of influence for improving the mental development of students, since comparing the themes between the different textbooks would offset the focus of the study and would unnecessarily increase the factual material;
- due to the fact that exactly this textbook - one of the three approved by the Ministry of Education and Science for the sixth grade contains the most questions and tasks, directly related to the intellectual growth of the Bulgarian youth and are included not only for the needs of the specific pedagogical situation, but also with a long-term purpose.

The subject of the present study are the cognitive operations, which have to be performed in order to solve the featured in the textbook questions and tasks.

The specific tasks, which have to be solved in the course of the study, consist of analyses of:

- questions and tasks for a purposeful observation with an element of assessment;
- questions and tasks for comparison;
- questions and tasks for seeking a solution and a

practical application of the obtained knowledge; questions and tasks for restructuring information.

3. Analysis of the Questions and Tasks, Provided in a Textbook in Music for the Sixth Grade of the General Secondary School

3.1. Questions and Tasks for a Purposeful Observation with an Element of Assessment

The questions and tasks for a purposeful observation with an element of assessment, i.e. observation, engaging the attention and through which important characteristics of the music, listened to or performed, have to be identified and an attitude towards them has to be expressed, are relatively simpler. Such tasks when perceiving music are set out practically in each lesson, in order to focus and hold the attention of the students on the work of art, being presented. The realization and determination of the key characteristics of the musical work allow it to be "understood" more adequately, for it to apply a maximum emotional impact on the perceiver.

As early as the first lesson, with the question "What do you like in the song - the melody; the rhythm; the dance character; the verses for which it is written?" [10, p. 5], it is required by the students to appraise the listed expressive elements and to point out to the one they prefer. The way the question is posed in the textbook excludes the dull answer "I like it" or "I don't like it".

In the next lesson, the tasks for assessment and selection are made more elaborate. The right answer to task № 1 from p. 7 requires an appraisal of the combination of means of expression, characteristic to the song "Latino Fiesta" and the comparison of this combination with the known models of march and dance music, in order to find out which model is closest to it. After solving the first task, the next one - "What is the mood of the song" [10, p. 7] is simplified to a certain degree, since the characteristics, inherent to the march, will be excluded from the possible answers.

Task № 3 - choosing the appropriate tempo for performing the song [10, p. 7] prompts for mentally singing it in several different variants and dismissing the not appropriate ones, in order to choose the most adequate, or, the fastest path to a solution, building the suggested suitable tempo on the basis of the correct answers from the previous tasks. This means that for the song having a dance, but lacking the march specifics, with a joyful, elated, euphoric mood, with a vivid, energetic, engaging rhythm, dominating over the melody, a moderately fast tempo is appropriate – it is energetic enough, so to be engaging, to provoke the desire to dance, but not too fast, in order to be possible to dance to this song (i.e. to keep the dance character).

The first question from page 34 - "The song "Kalugerine" (shopi folk song) is in the meter $^9_8$. What is different - the new allocation of the two-beat groups in regards to the three-beat ones or a new rhythmic variant?" [10, p. 34] requires differentiated observation. Here, it is needed not only to clearly recognize the already studied version of $^9_8$ and to distinguish it correctly from the other known version of this meter, but also to remember the familiar rhythmic variants, among which to identify the new one - two fourths, two eights, an eight and a fourth. The new knowledge thus obtained is consolidated in a way, pleasant for the students, with the next tasks - "Choose instruments and accompany the song" (10, p. 34). In the simple rhythmic score suggested for accompaniment on the page in the textbook, the possible ways of breaking down the three-beat rhythmic group are shown very clearly, with the very first instrument, performing the characteristic for the song rhythmic variant. Performing with accompaniment on student's percussion musical instruments is a task, which is always liked by the students.

At first glance the third task from page 35 is easily achievable - "Determine the meter, rhythm, genre and character of the song" [10, p. 35]. The briskly humorous character of the perceived song is clearly visible - the shopi folk song "Sakam da se zhenia, mamo" ("I Want to Get Married, Mother") - the lyrics of which sound like an anecdote. For that reason, the students need to ignore that bright impression in order to precisely determine the rhythm, the meter and the genre.

The task on page 52 is relatively easier - "Point out the appropriate definitions for the song - horo, "table songs", songs for "sedenka", humorous, for sowing" [10, p. 52]. The lyrics (the song is "Hvalenoto Bulchentze" ("The Praised Bride", a folk song from Dobrudzha) clearly indicate that the definitions "for sedenka" and "for sowing" must be left out, and when one gets familiar also with the melody, it becomes clear that it neither is suitable for dancing a horo. The song is most precisely characterized by the definition "humorous".

The last few cited examples, related to the choice of one specific characteristic among several of the same type, prompt for their comparison. In this way, it becomes clear that, in the textbook, one of the directions of elaborating the tasks is represented by the carefully made transition from purposeful observation with an element of assessment to the cognitive operation of comparison.

3.2. Questions and Tasks for Comparison

Comparison is a higher cognitive operation, allowing a more detailed familiarization with the compared objects, and a deep understanding of their essences, characteristic features, similarities and differences. The natural result of this activity is a more vast knowledge, greater understanding and more lasting memorization of the most important aspects of the compared objects. This means that with the subsequent questions and tasks reviewed, the cognitive operations, needed for comparison, will be more complex.

The fourth task on page 7, based on the already determined type of emotional impact of the song "Latino Fiesta", is directed towards finding the means of expression, which are dominant. In a music piece with a dance character, that would be the vivid, compelling rhythm, while the "tender,

smooth, heartfelt melody" [10, p. 7], (the other means of expression, listed in the description of the task), would be dominant in a song with a lyrical character. The way the question is put - both specified means of expression could be the basis of a song, and both nouns in the description are carefully enhanced with several epithets, thus increasing the weight of both, actually the epithets for the correct answer are fewer by one - this aims to confuse the students, in order to prompt them for a more precise and careful observation, so they do not make a mistake, even for performing a check for self-assurance in the correctness of the answer by finding arguments.

The question "Does the composer preserve the character of the song in its adaptation?" [10, p. 34] (the reviewed song is "Kalugerine" - shopi folk song) requires singing mentally the original folk song, defining precisely its character, identifying the character both of the just listened to adapted version and, on this basis - their comparison. The answer "What does the adaptation put focus on - the rhythm of the melody, the mood or the meter?" [10, p. 34], again (as in the similar task with the heard earlier song "Latino Fiesta") is related to finding the dominant means of expression. This time, however, three choice options are provided, while the question is related to the adapted version of the song. This means that the connection with the lyrics is not as direct, as that in the folk song, where the lyrics and the music have been created by the unknown author simultaneously, under the impression of specific event, that has just been witnessed, which is "sung", but it is mediated by the personality and artistic experience of the composer, who has been exposed only to the influence of the folk song, but not to the event, which has inspired it. For this reason, it is possible that, in the adaptation, the dominant means of expression might not be the one, which is leading in the original song, and the comparison of the three listed characteristics has to be especially carefully performed.

The first question on page 35 - "What is the musical form of the song?" [10, p. 35] (the folk song "Sakam da se Zhenia, Mamo") requires an elementary analysis of the musical means of expression and their comparison for the separate elements of the reviewed song, in which it has to be established whether the song is built only by the repetition of the one and the same musical thought, or there is more than one complete tonal structure that appears. In order to reach the correct answer to the second question - "The sections are identical, similar or contrasting" [10, p. 35] it is needed to compare the two sections, to find out that they are not identical, that the differences between them affect their characteristic of rhythm and intonation and on the basis of this conclusion, to determine to what extent the sections are different and whether the differences are significant enough to talk about contrast between the sections.

Comparison tasks are posed also on page 10. Their specific aim is to consolidate the newly acquired information and the newly obtained through listening to musical examples impressions about the dances Minuet and Polka. The questions are "What makes the polka and minuet similar?"

and "What is the difference between the two dances?" [10, p. 10]. In this case, because summarized information is included only about the character and the brightest distinguishing traits of the polka, while the information of the minuet is incomplete, it has to be, under the guidance of the pedagogue, derived through a purposeful observation and analysis of the provided in the textbook specific musical example. This example is "Minuet" from "A Little Night Music" by W. A. Mozart. This part contains the brightest traits, characteristic to the minuet, so it is completely suitable for them to be derived from this musical piece precisely, while the summarized information about the polka can be used as a model for what type of characteristics of the dances are the most significant and characteristic for them and, respectively, what type of most significant features have to be sought when listening to "Minuet" by Mozart in order to also add to the information about this dance. After that, based on the summarized information on each of these dances, supplemented with specific impressions from the heard pieces and the comparison of both types of characteristics, a detailed answer to both questions can be given. The information, obtained in this way, is not only memorized is not only memorized for a longer period, but it also plays a developing role for the analytical abilities of the students.

The right answer to the fourth question on page 13 - "If, in a TV piece, a very lyrical and poetical episode has to be illustrated, the music of which dance would you use to emphasize the mood - Latin American, Bulgarian folk, medieval European or rap?" [10, p. 13] - requires a summarization of the typical for each of the proposed four types of dances, dismissing those traits, which are related to the lesser part of the given type (i.e. are not key for the majority of dances of each type), on this basis - the distinguishing of the most significant determining characteristics of each type, then a comparison of the essential traits and only then choosing that type of dance, whose defining characteristic is closer to the ones, provided in the description. This way, if the Latin American dances can be described with one word as passionate, the Bulgarian folk dances - as vital, the rap - as temperamental, there are medieval European dances, whose character is closer to the descriptions "poetic" and "lyrical", but with certain caveats, for example, that the poetic character is broken through the prism of the aristocratic composure and that the cited characteristics do not apply to all medieval European dances (for example, even though some poetry can be found in the "hectic" for its time jig dance, the jig is not lyrical). One of the valuable moments in this question is the multi-stage characteristic of the cognitive operations, which have to be performed, in order to arrive at the correct answer.

Questions for comparison are included on page 20. They concern the common traits and differences between the waltz and the tango. These questions are put to the students, after they have had received some general information about the history of the origin and appearance of the two dances and have listened to the musical works "Tango" by A. Piazzolla and "Waltz" from the ballet "The Sleeping Beauty" by P. I.

Tchaykovsky, i.e. after acquiring summarized knowledge and after obtaining actual specific impressions. In the textbook, these specific musical impressions are also backed up by appropriate illustrations - photographs, showing the most characteristic movements of both dances, i.e. in order to reach some more comprehensive answers, the students are also provided with impressions from a different art. With such a rich and diverse factual material, the teacher should require not only the rearrangement of the received most general knowledge at the beginning of the lesson, but also additional comparisons - of the typical for both dances movements, of what these movements reveal about the character of the waltz and the tango, of the character of each of the heard musical examples and the respective photograph, of the musical impression of each dance and the obtained theoretical knowledge about it. In this way, we have a listing of as many as possible similarities and differences, but also more long-term goals:

- insight into the character of the two musical works heard and, through perception, which includes also comparison - addition of a new listener's experience to the already obtained one;
- since the works are "understood" on a higher level (now, not only a specific and direct-empirical, but also on a conscious and thought through level) - formation of a positive attitude towards them;
- the mental effort of obtaining the knowledge, contributes to a more long-term memorization of the most typical traits of the waltz and the tango, thus taking part in the formation of the student's general culture;
- possibly the most important goal - the development of the abilities for analytical thinking in the adolescents.
- Tasks, including an element of comparison, are set on page 47. Such is the review task "Create a classification and define:
- your favorite song, studied in class;
- your favorite song, heard on the TV/radio;
- your favorite musical piece for a symphonic orchestra, listened to in class [10, p. 47].
- Here, the objects of comparison are multiple, but there is the condition that they have to be grouped in three categories, singling out in each category the most favored work. Also, the comparison in each category is made, according to two features. The three pairs of characteristics are:
- the more liked song - studied in school (i.e. most probably a school or folk song);
- the more preferred - perceived from the electronic media (i.e. most probably entertaining or folk song);
- the favorite musical work – a symphonic one. The great volume of musical information, which the students have to classify, also contributes to the developing of the ability to rearrange information, to process a great volume of data, to seek efficient methods for solving a complex task.

The task on page 53 - "Compare the original song with the adaptation. Which version would you listen to at home? Comment on your choice" [10, p. 53] is put in such a way that it requires not only a comparison and a choice to be made, but also for an argumentation for making that that choice. Before the task is set, the students listen to the original Dobrudzha folk song "Esen se Zaesenyava" ("Autumn is Coming") and the author's adaptation of the same song for a folk choir. In order to gather convincing arguments, it is needed to compare two very similar to each other objects - the same song in original and in an adapted version. At that, the two musical examples have to be listened to very carefully, to seek the fine differences, to perceive the effect that any of the distinct elements has on the whole impression of the reviewed variant of the song. Of course, the performance of these observations and conclusions has to be required by the teacher, who actively supports the cognitive activity of the students and does not allow any unbacked opinions. Tasks like the commented one, if performed correctly, provoke the observation skill of the students, their abilities to differentiate, to compare the identified differences according to their significance and to build conclusions, to assess the weight of their arguments, to defend their own statements.

3.3. Tasks for Seeking a Solution

The tasks for seeking a solution, i.e. for practical application on the basis of the cognitive operations for learning specific knowledge are also used in the textbook on music. Such a task is provided on page 19 - "If each of the sections of the compound ternary form is in a simple ternary form, how many times will "a" be heard - the first theme of the first section "A"? [10, p. 19] This is practically a task for:

- a review - to renew the knowledge on the simple ternary form;
- a comparison - the knowledge on simple ternary form has to be compared to the newly acquired knowledge on the structure of the compound ternary form;
- and calculation - the simple ternary form with a literal reprise consists of two sections "a" - the first and the third. Since the compound ternary form with the structure "ABA" also includes a third section "A", identical to the first one, whose structure, as was already established, contains two small sections "a", while the second large section - "B" – is in contrast to the first large section, i.e. the second large section does not include the same section "a", which is the theme of the first section, but its structure is built from other musical themes (although it also is marked as "aba"), so the theme of the first small section - "a" of section "A" will be repeated four times within the musical piece.

A search for a solution and a practical application of knowledge is also prompted by the question "Who can be the interpreter - the actor; the chess player; the singer; the instrumentalist-performer; the conductor; the composer; the artist; the architect?" [10, p. 19] For the correct solution, the most significant characteristics of the activity of interpretation have to be identified - an individual's artistic

interpretation, explanation, recreation of someone else's idea, and the contribution of the interpreter consists of the artistic element of the interpretation. It could be interpreted from a philosophical concept to a musical work, the interpretation can range from an in-depth explanation for personal application, where new characteristics of the interpreted matter are derived, to an artistic enhancement, but in all cases, the initial idea, which is interpreted, does not belong to the interpreter themselves. This excludes from the possible answers the chess player, the composer, the artist and the architect, since they themselves realize their own ideas - chess strategies, spatial or tonal visions. In music classes, one of the possible types of interpretation is more often studied - that of the musician-performer - the singer or the instrumentalist. In order to point out all the correct answers, the essential in the activity of each of the listed professionals has to be identified. In the course of the reasoning, which includes the ignoring of the unimportant and the summarizing of the main, leads to the conclusion that, apart from the singer and the instrumentalist-performer, the actor and the conductor also are interpreters (i.e. they present someone else's idea, but broken through the prism of their own vision).

The seeking of a solution and a practical application of knowledge are contained also in another question - "With which sentence will it be appropriate to perform a syncopation? – *Latinka tzvete hubavo.* ("Latinka, Beautiful Flower"). *Siten Dazhd Vali.*" ("A Drizzling Rain is Falling") [10, p. 19] Here, it is important to find the most characteristic features of the syncopation (short - long - short tone, where the accent is shifted from the first to the second tone, although it is played in a weaker metric moment) and to transfer the rhythmic organization of the musical tones over another matter - the vocal intonation, organizing the words. At that, in order to create the necessary connection, the student has to ignore the meaning of the sentences and to focus on the rhythm of the syllables and the location of the accent.

Another question on the same page - "Why at the beginning of the song "Zapalilo Se" ("A Fire Started") there is a syncopation - for variation, to emphasize the dance character of the song or not to interrupt the regular prosody?" [10, p. 19] - prompts for combining and putting into practice the acquired knowledge about the syncopation and the prosody. The direction of thought can be, for example, the following - for variation, it is supposed that the syncopations would be used at random places in the song, and not in the beginning of each of the two verses, as it is the case, since the repetition, created in this way, cannot contribute to the variegation of the rhythm. To emphasizing the dance character it would be necessary for the strong metric moment to be clearly distinguishable, and not, as it is in the song, for the accent to be shifted from it to the second beat through the usage of a syncopation. So, namely, the syncopation reduces the weight of the strong metric moment, and in this way it impedes the wholesome expression of the dance character. If, however, in the lyrics of the song, in the first of each world

of each verse, the accent falls on the second syllable, it is possible that the folk singer felt the need to accentuate exactly the pronunciation of the words, while singing - the prosody. Actually, the correct answer is reached by way of exclusion.

In the last two tasks, apart from the application in practice of acquired knowledge, there is also an element of regrouping of information, which makes the performed for their solution cognitive work richer and with greater volume.

3.4. Restructuring of Information

Successful models for restructuring of information are shown to the students on pages 15 and 22. The studied in the specific class compound ternary form is presented through visual images, while the contrast between the images, representing the small sections, within the large section, as well as in the musical works, is less significant than the one between groups of figures, comprising the larger sections themselves. The work, whose structure is marked in the first example [10, p. 15], is "Skerzo" - the third part of Sonata №3 by L. van Beethoven. This has prompted the authors of the textbook to show the structure of this part with images of the Schönbrunn Palace in Wien - a place, well known to the composer. Specifically, section "A" is presented with three-dimensional replicas of the main building of the palace, in front of which, there is a fountain, and for sections "a", the building is exposed to daylight, while for section "b" within the larger section "A", the same building is seen under moon light and with lights, coming from within. In this way, the main difference between the contrasting small sections is presented - sections "a" are in major (daylight is brighter, the contrasts between light and shadow are more pronounced), while section "b" - is in minor (moon light is softer, with significantly weaker contrasts). Since between the larger sections, the contrast is more significant, i.e. the character of the second large section is substantially distinct from the ones of the first and the third large sections, this contrast is shown through the different atmosphere of the action in section "B" - the side gardens of the palace, i.e the smaller spaces, as well as through the different color scheme. Even more pronounced is the difference that, while in all three small sections within section "A", the protagonist of the images is the fountain, in the sections of the large section "B" "the characters" are people, dressed in costumes, to the fashion of the period, when Sonata № 3 was written by Beethoven. The contrast of the smaller sections "a" and "b" within the contents of section "B" is shown through some differences in the characters and through the different color scheme of the images.

On page 22, the students get acquainted with the structure of the musical form "theme with variations". The most characteristic feature of it is that the theme - a more schematically built musical image - is enhanced with each subsequent variation, new characteristics are added to it, is presented through the traditional Bulgarian embroidery, because the specific musical example, with which this structure is presented to the students auditory, is "Folk

Melody with Variations" by Milcho Vasilev. The theme is presented through the main motive - an octagon, with three smaller octagons and a square embedded in it, while all of these figures have the same center. The large octagons are connected with each other by rectangles. On the figure, representing the first variation, one ornament is added above and below the connecting rectangle. In the image, representing the second variation, more ornaments of the same type have been added. The third "variation" enriches the image with new, different ornaments, which have also a new color, which has not been featured to this moment in the embroidery. The last, fourth variation is presented with more ornaments of the second type, but this time they are in the usual for the embroidery colors.

Through this method of representation, a short-spoken and accessible way is found to present the two main types of variation - enrichment (first and second variations) and change (third variation); the fourth variation represents enrichment on the basis of a changed image, but certain traits create a connection also with the previous variations), also that the main character - the theme - remains recognizable in each variant.

In the observed way, the logic of the musical forms, compound ternary form and theme with variations, is represented clearly and accessibly. Since the musical form, to a large extent, contains the plot of the work, it is of especially great significance for this form to be recognized by the perceiver. Having found the musical form of a piece, being listened to, the student obtains an idea of the direction of development of the musical movement. The perspicuous way of representation through visual images contributes to the understanding of the essentials of the two musical structures, being studied. The fact that the structure of each of the works is shown by images, which have a pronounced relation to the character of the music is also of importance. So the listening students are introduced further in depth into the atmosphere of the work.

Understanding of restructured information is required from the students in the task - "Point out which scheme is of the shopi and which of the Pirin two-voice singing types. What helped you determine?" [10, p. 33] On each of the graphics, you can see two lines, of which the upper one is sharply broken. The students have to guess that this line represents the higher voice in the songs - Pirin and Shopi, which in the both types of two-voice singing is significantly more varied. The differences between the two schemes are in the lower lines, of which the first one is straight, and the second one - a curve, with a descent in the middle and a returning ascent to the initial height of the curve, after the fall. If the higher line represents the variety in the movement of the higher voice, the lower line shows that the lower voice in the two types of two-voice singing is different - the straight line signifies singing on the same tonal height - the one and the same tone, while the curve of the second scheme shows that the represented type of two-voice singing is distinguished with a certain melodic movement not only in the higher, but also in the lower voice, which, as the students already know, is

typical for the Shopi two-voice singing. Certain "hints" are included further down the same page - under the scheme, representing the Pirin two-voice singing, a typical Pirin house is shown with a large chardak under the roof and stone masonry on the first floor, and under that picture - an image of the typical Pirin male and female traditional clothing. Below the other graphic, representing the Shopi two-voice singing, are shown, respectively, photographs of the typical Shopi house and of the male and female traditional Shopi clothing.

So, looking at page 33, the students review what is typical for the two folk regions, they read the restructured information on the characteristics of the two-voice singing in the two regions and again they connect in their minds the brightest characteristics of these colorful regions of Bulgaria.

Similar models of restructuring (representation through graphics and arranged images) of information can be applied by the students also to other forms of their cognitive activity.

Of course, the ready-made models can suggest ways of restructuring and schematic presentation of information, but they cannot replace the practical training for an individual choice of methods by the students. For that reason, tasks with such purpose are also provisioned in the textbook.

Question № 5 "Which of the Medieval European dances are in a four-beat meter and which ones - in a three-beat one?" and № 6 "Which of the Medieval European dances are performed in a vivid tempo and which ones - in a slow one?" on page 13 require a comparison between the dances on the basis of two of their essential qualities - three-beat or four-beat meter, and vivid or slow tempo. In the questions, the defining traits are neatly grouped in pairs, and the comparisons, which the students have to make between their familiar Medieval European dances, call for the regrouping of the acquired information on a different occasion, now according to these pairs of qualities. This, still basic regrouping on its turn contributes for the memorization of these essential characteristics for each dance, as well as for the clear distinguishing of the essential traits of the separate elements of the studied material.

Another question for restructuring information is the following one - "If you have to accompany the song with percussion instruments, which of the following would you chose and why - maracas, tambourine, small drum, triangle?" [10, p. 63] The song, for which the students have to choose an accompanying instrument, is "Tihiat Proleten Dazhd" ("The Quiet Spring Rain"), music - Kr. Miletkov, lyrics - N. Liliev. The information, which is to be restructured, is the emotional contents of the song, for which a "timbre" analogue has to be found. In order to choose the most suitable timbre (instrument), it is important at first to determine the emotional impact of the perceived song. It is lyrical, tender. These descriptions exclude the accompaniment of a tambourine and maracas, which are appropriate for a more temperamental music. Since, in the lyrics of the song, there is a verse "rang over my eaves", the

accompaniment of a small drum, even in a very quiet dynamic, would also be inappropriate. Among the listed instruments, there is one, with a ringing timbre, which at the same time is also quiet. This instrument is the triangle, whose usage in a lyrical song and, especially in the specific song, is suitable.

The next question - "Which of the pictures illustrates the contents of the song?" [10, p. 63] - requires from the students to determine the character (the emotional impact) and the contents of the song ("Tihiat Proleten Dazhd"), as well as of two images, featured on the page. In this case, this involves restructuring of information, since the objects, whose contents have to be compared, belong to different arts - the song is a verbal-tonal work, while the images are visual-spatial ones. The picture, printed near the top of the page, shows people with an umbrella, strolling along a soggy forest path, while the delicate and diffused daylight, penetrating through a fine veil of mist, softly envelopes the idyllic and dream-like scenery. Seen on the picture below are black withered branches of a tree, while sparse sun beams seem to be burning their way through the heavy dark gray storm clouds. The whole image brings tension, which is contrary to the character of the song. The contents of the photograph also do not correspond to that of the perceived song.

Similar is the line of thought when solving the next question, as well - "Which verses are close to the mood of the song?" [10, p. 63], but here the matter, which is reviewed and compared, represents a song and two different in emotional influence lyrical poems.

Tasks, in whose solution a comparison of typical characteristics and finding an analogue from a different art are combined, are also printed on page 13. Such is, for example, the second task - "Select the appropriate costumes for each of the dances you are listening to" [10, p. 13]. Here, if it is not known in advance, it is necessary which of the costumes on the featured photographs could be ascribed to a certain period and to connect this with knowledge about the chronological characteristics of the dances (it is highly unlikely that most of the students would possess such knowledge), to search for stylistic similarities in the means of expression of the two arts.

As it becomes clear in the analyses, the solution of different task does not always require one single type of cognitive operations. Very often, or even in most cases, separate forms of cognitive work have to be combined, in order to arrive to a precise and thorough answer.

4. Conclusions

1. In the reviewed textbook, varied questions and tasks are provisioned, concerning different sides of the cognitive activity of the students - different types of cognitive operations.
2. In the textbook there are also questions and tasks, related to varied types of analyzed material - music, poetry, prose, paintings, photography, traditional applied arts which have to be solved. This contributes to a greater flexibility of assimilation and numerous opportunities for recombination and restructuring of the studied material.
3. Included are models for realization of certain types of cognitive operations, as well as tasks for individual mental activities by the students.
4. The tasks are appealing, funny, with varied levels of complexity, thus promoting the intellectual activities not only of the elite students, but also of those, who have some difficulties in education, i.e. the whole class is included.
5. All of this gives us grounds for the conclusion that the textbook in music for the sixth grade by the publishing house "Azbuki-Prosveta" could significantly contribute for the intellectual development of the students who use it. The skills and the will of the teacher determine whether he/she will entice the students in active work with the suggested for learning in the textbook musical matter and the provisioned with it questions and tasks.

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