

PERCEPTIONS OF CLASSICAL MUSIC AND ITS IMPACT IN SCHOOL

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Abstract: This article examines the impact of music-making activities on children's development. It considers the musical perceptions of pupils in mainstream schools and the effect of classical music on their momentary emotional state. It also presents strategic models for integrating classical music samples into the learning process, which are tailored to the age range of students and the music curriculum to serve the music educator.

Keywords: music; music notation; education; aural skills; Internet; general education courses; classical music

It is plausible to suggest a connection between the perception we have of musical information and our mental processes such as emotions, cognitive functions, imagination, speech, and memory. This interaction is made possible by developing individual musical abilities based on lived experience and stored musical knowledge. It is believed that musical perception, like any other, actively influences the emotional state, whether this is a positive or negative response. This response can be explained by identifying, understanding, defining, and managing the emotion that arises. It would be beneficial to consider incorporating active music-making exercises into school music classes. Exercises such as these can help students gain a deeper understanding of how they can access their inner emotional worlds. With a teacher's guidance and enrichment with musical-auditory information, students might be able to perceive unfamiliar musical material and develop a dominant need for duplication at home.

The following paper suggests a few potential approaches for introducing classical music into the educational process of students in general education courses. From the author's perspective, the auditory experience and

perception of classical music samples are not as prevalent in children's musical preferences as they should be. A similar personal study was conducted among pupils in general school education. The results from this study confirm this observation. This article aims to provide some insights into the introduction and perception of classical music examples by pupils in the primary stage of education. The choice of each approach is carefully aligned with the students' age range and the learning process goals. The teaching methods described have implications for subsequent educational levels when the music educator has the opportunity to introduce more complex tasks that encourage analytical thinking and understanding of musical form and compositional style.

It is widely acknowledged that the primary and junior secondary stages of schooling significantly impact children's development. During this period, habits of various kinds, including musical ones, are formed and consolidated. It is therefore important to consider the value of incorporating creative tasks into the classroom, as this can contribute to the importance of musical presence in school education, resonate with children's emotional world, and help open up new possibilities in their characteristics. It is for these reasons that the specific aims of music education are linked to the development of ideas and skills in the main types of musical activities, namely perception, reproduction, and improvisation. In this way, each stage in students' education builds on the previous one by forming basic knowledge and skills related to the nature of music and its social role. It is in this context that the activity of perceiving music, and in particular classical music, its emotional resonance, and its reflection in the minds of children is considered. According to Ralitsa Dimitrova, "Music education at the primary stage requires a large complex of theoretical and practical knowledge that must be mastered and consolidated by future primary teachers" to realize the listed basic musical activities.

We can suggest that, in a more global sense, every child forms goals, behaviors, and thought processes as a consequence of the environment around them. Each life story creates an experience that is stored in the mind of the child concerned. Cultural values, which are an important component of upbringing, are integrated into every aspect of life and are strongly influenced by the family context, which plays an important role in shaping attitudes and perceptions of the world. Similarly, the development of musical taste is situated within family and social environments. This phenomenon has an indirect influence on the cultural values of each generation and contributes significantly to the positive engagement or lack of interest in professional musical activities among young individuals. The following lines present potential methodological solutions that diverge from conventional pedagogical practices. The information for the following pedagogical models

is gathered through the author's personal experience and can be interpreted and integrated into a learning process regardless of the age of the students.

THE IMPACT OF MUSICAL ENGAGEMENT ON CHILDREN'S DEVELOPMENTAL PROCESSES

Throughout numerous generations, a number of scientists have worked in the field of elucidating the influence of music on the human organism's intellectual, cognitive, and motor development. A considerable body of evidence suggests that engaging in musical activities is associated with a range of positive effects on the individual. E. Glenn Schellenberg examines the relationship between musical pursuits and intellectual ability. Through a series of educational experiments, it has been proven that musical training can positively affect one's intellectual capacity. The author posits that music lessons conducted individually or in small group settings can confer additional benefits on cognitive growth.

The influence of music on people's ability to retain information and develop their learning ability is also the subject of research. Researchers in Canada have shown that musicians have more effective strategies for encoding information due to acquiring specific skills when learning a musical instrument, however, musical memorization skills do not significantly improve those for retrieving and summarizing information.

Ho, Y. C., Cheung, M. C., & Chan, A. S (2003) investigated the hypothesis that musical activity can improve verbal memory in children. This study analyzed the effect of musical training on verbal memory, suggesting that vocal or instrumental practice may improve the left temporal brain lobe's function, which in turn aids verbal memory. Neuroimaging studies have revealed structural differences in the temporal lobe of musicians. This research provides evidence that specific experiences, such as musical training in either a vocal or instrumental capacity, can influence memory development consistently and predictably. However, while this hypothesis has been validated to a certain extent, it remains a hypothesis and further research is required to confirm its veracity. A key focus in this context is determining if neuroanatomical structures, such as the temporal lobe, show different characteristics and functional patterns between children with and without musical training. Research has indicated that reading and memorizing music lyrics is more closely associated with an individual's visual ability than their verbal ability. Both memorizing music and verbal text require the application of logical rules, which in some cases can be quite similar. Nevertheless, when it comes to memorizing lengthy and intricate musical structures, the process is influenced by musical qualities unique to individuals who engage in musical activities.

Communicating with examples of classical music is suggested to have a profound influence on our overall consciousness. Furthermore, the emotional resonance that musical examples leave in our emotional state is also worth considering. It can be posited that this resonance can be used and educated rationally as early as childhood and school environments, given the benefits musical activities can bring. Rabinowitch, T. C., Cross, I., & Burnard, P. suggest that musical activities may be beneficial in fostering empathy. A piece of research examines how emotional states may emerge during a shared musical experience.

Why? One could argue that the act of making music together requires participants to be attentive to each other, coordinate their actions, and respond to each other's emotional cues. This collective process could help develop empathy by creating a sense of shared experience and fostering emotional relationships, if not to the same extent as one might hope. Making music together in a group requires active listening and responding to the musical ideas from each participant, which could be a contributing factor to a sense of union and interconnectedness, however, this may not always be the case. This activity has the potential to develop connections between individuals and a deeper understanding of each other. For instance, making music together can help to overcome individual differences and enrich all participants with diverse views and experiences.

It is often said that any musical performance can be a catalyst for the development of empathy. This is because it enables people to perceive and express a wide range of emotions, thereby promoting understanding of others' feelings. This sharing and understanding of emotions can increase our capacity for emotional engagement. On the other hand, emotional intelligence, which is associated with self-awareness, self-regulation, motivation, social skills, and consciousness, could be enhanced by actively participating in musical experiences simply as a listener. It is suggested that music could facilitate people to identify and manage their emotions, which could be a key element in interpersonal relationships.

The impact of music on individuals' emotional and physical state has also been the subject of extensive research. With the development of various technological innovations and research in the neuropsychology field, there may be an opportunity to study specific cognitive skills that focus on our everyday thinking activity. These skills include the control of emergent emotional states expressed in flexibility of thought, problem-solving skills, control of motor activity in planned and unplanned responses, creative thinking, and information processing.

One area of interest in the field of neuroscience is the way the brain processes music. When engaged in an activity such as perceiving music, the

brain appears to respond by involving different areas outside the auditory cortex. This also includes areas that are normally activated in other types of mental activity. It seems that different types of perceptions, such as auditory, visual, tactile, and emotional, may influence the brain's processing of musical information. It is evident that those who have dedicated years to studying a musical instrument exhibit responses to music that differ significantly from those of non-musicians.

In 1988, Christo Pantev conducted a similar study that yielded interesting results. It was found that when listening to a piano, the left hemisphere of the brain in musicians was 25% more responsive than that of a non-musician. This led to further research and the conclusion that musical activities can facilitate cognitive perception in childhood.

Researchers at McMaster University in Ontario analyzed and recorded the brain responses of four and five-year-old children during piano and violin sounds. The study provides preliminary evidence that children who actively engage in music may exhibit brain activity comparable to children approximately three years their senior. Research on musicians' brain activity suggests some insights into the possibility of positive changes in neurological responses. It appears that the number of cells responding to conscious and meaningful sounds may increase in proportion. This could suggest that prolonged musical training could potentially lead to more pronounced responses and physical changes in a person's brain activity.

Some suggest that playing a musical instrument has the potential to stimulate other areas of the brain, which are visible in the planning and execution of precise timed movements. The response to these controlled movements depends directly on the experience and training of the performer. It is also worth noting that differences in research between musicians and non-musicians are also rooted in the perception of the music being played. Musical activities tend to require the performer to engage in an analytical and thought process, whereas, in the case of the non-musician, the sounding music is perceived as background and not paid attention to. Therefore suggesting the perception of classical music influences the auditory-educational habits of children is of key importance in the pedagogical activity of the music teacher.

It seems that contemporary society is becoming increasingly aware of the emotional resonance of adolescents with the world around them. It is thought that including music in this process can evoke a desired emotional state in people, as well as form communities belonging to a certain musical style. Research in music psychology provides valuable information that could be integrated into music education, which highlights the importance of music for personal development and social cohesion. It is thought that classical music is of fundamental importance in the formation of musical

auditory perceptions in children. Integrating it into the learning process from an early age could be a useful way of introducing students to the world of music and systematically developing their musical abilities.

The digital age offers a wide range of information technology tools for promoting and interacting with musical works. However, there is room for improvement in the ways these tools are being used. For instance, the ability to direct and organize attention is not yet fully integrated into many of these applications, which can make it difficult for educators to harness the complete potential of these resources. This complexity is one of the reasons music educators' jobs are becoming increasingly challenging. Navigating the various activities involved in listening to, perceiving, and analyzing music is essential to help students develop musical hearing and analytical abilities. The often observed emotional state of perceiving classical music is associated with feelings of calm, contentment, and positive attunement. In a school setting, these parameters can be translated as a natural need and necessity for students to reproduce at home and socially. It is also worth noting that classical music is closely related to the cultural and historical differences of the time in which it was created. Studying it provides a deep inherited context linked to historical periods and geopolitical changes.

PEDAGOGICAL PRACTICES FOR THE PERCEPTION OF CLASSICAL MUSIC

This study examines the various ways in which students in a comprehensive school perceive classical music. It is therefore important to emphasize that educators play a crucial role in facilitating students' emotional responses through constructive dialogue that encourages self-control. The objective is to encourage students to identify and regulate their emotional states, whether positive or negative, in response to musical stimuli.

The practice of systematic self-reflection within the context of music education in the general school environment enables students to develop the skills necessary for creating and sustaining a calm and positive emotional atmosphere during the course. These habits facilitate an emotional engagement with classical music that can be transformed into a permanent characteristic of the individual, extending from school to home and social environments. It is therefore necessary to ensure consistency and continuity in the learning process to achieve such an outcome. Consequently, pedagogical scenarios are presented, delineating methodologies for the perception and analysis of emotional states in first-grade students evoked by classical music examples.

To meet the pedagogical needs of the present situation, a selection of brief musical examples has been made, including "Baba Yaga" (The Grandmother of Witches) and "The Sick Doll" by Tchaikovsky, a section

of "Night on Bald Mountain" by Mussorgsky and "Virgin Mother of God, Rejoice" by Rachmaninoff. The works are related to the curriculum and the acquisition of theoretical knowledge, and they have different characters, which accordingly evoke contrasting emotional states in the listener.

The musical composition "Saint John's Eve on Bald Mountain" by Modest Mussorgsky, usually shortened to "Night on Bald Mountain" (from Mengden's drama "The Witch", Rus.: «Ведьма»), represents an important meeting point between music and psychoacoustics. Classical in nature and structured as a musical embodiment of a legendary coven of witches, it can evoke powerful emotional responses in listeners by conveying visuals and symbols from folk mythology. Although a piano version exists, children listen to the musical illustration performed by a symphony orchestra. The pupils' initial reaction to the piece is one of fear, excitement, and suspense, which are stimulated by the first nine bars of the piece and are reinforced in the brass-sounding theme that follows. The strong dynamics and fast tempo reinforce the aforementioned effects in the children, which they associate with the title of the work.

The selection of a musical excerpt from this piece of music is based on its inclusion in the corresponding first-grade music textbook. An essential aspect of the music appreciation process is familiarity with the context or libretto of the selected musical example. This enriches the pupils' musical perception, helps activate their musical memory, enhances their knowledge and interest, as well as the development of their imagination through visualization. Furthermore, it facilitates the development of concentration by following musical thought. An interdisciplinary approach can be employed to reinforce the effects described. In this particular case, the tone poem "Night on Bald Mountain" can be represented through Francisco Goya's painting "Witches' Sabbath".

Classical music can stimulate children's imaginations, prompting them to create imaginative images of different kinds. The sound of "Baba Yaga" and "Night on Bald Mountain" evokes negative emotions in pupils. Through the process of clarifying these emotional states, it is determined that the majority of children experience fear of "Baba Yaga", and at "Night on Bald Mountain", they imagine the old woman flying in a terrible storm with lightning and thunder.

Despite the disparate genres of the two works, students identified similarities, including a fast tempo and strong dynamics. These elements serve as a unifying link that evokes an association in the children's minds. Interestingly, after a verbal analysis of the momentary emotional states, students expressed a preference for and memorized both pieces of music. Repeated listening diminished the listeners' anxiety, while the imaginative pictures they envisioned increased, as did their interest.

A student's understanding of classical music parallels their ability to comprehend and interpret artistic works. When encountering a literary text, students are guided through many activities, including reading, discussion, narration, and others that foster their comprehension of the content. When introducing students to a sample of the classical musical style, students are initially required to listen to the piece, then listen to a talk, and then listen to the piece again, but with the task of tracing the musical thought; finally, they are tasked with verbally portraying the imaginative scenes summoned by the music.

A contrasting emotional response is associated with the short piano piece "The Sick Doll." Its sound is distinct, aiming to present different characters, tempos, and dynamics. Pupils experience sadness, pity, compassion, love, and humility as they hear it. These emotions are triggered by the piece's title, slow tempo, and remarkable dynamic nuance. Engaging in open dialogue with each child reveals that they understand love and humility as demonstrated through acts of kindness and caring for neighbors. Children particularly enjoy receiving attention from adults, associating the title and sound of the piece with concepts such as tending to the sick and providing care. Additionally, in this age group, they often represent their toys as friends they care for. This state is associated with feelings of affection, love, humility, and compassion.

One aspect of the first-grade curriculum is learning the meaning of the terms "choir" and "conductor". For the experiment, a specific original example was selected—choral music related to the rituals of Eastern Orthodoxy. This is the piece "Virgin Mother of God, Rejoice", which is part of the All-Night Vigil by Sergei Rachmaninoff and again conveys a contrasting emotional charge. The pupils' response to this example of choral art is expressed in their focused attention and composure during the performance. In the discussion section of the class, all participants unanimously agreed that they enjoyed the piece because it provided them with a sense of tranquility, happiness, and humility.

The deliberate use of methodological approaches for analyzing students' immediate emotional responses to music aids in understanding and positively engaging with the art of music. How does that happen? Students develop an appreciation and interest in classical music when it is presented in an age-appropriate manner. Furthermore, the introduction of questions designed to introduce and test theoretical knowledge are readily assimilated and understood with interest by students.

The auditory experience expressed through choral music plays a pivotal role in the cognitive development of children. The presentation of musical samples in reverse age order, comprising a mixed choir, a single choir, and a children's choir, allows for the exploration of the potential of choral art.

Specifically, it sets the stage for directing attention to the children's choir, whose members fall within the same age group as the listeners. This is likely to spark interest in extracurricular activities related to choral music, as well as participation in school celebrations and events involving singing components.

Concerning the methodological approaches described thus far, it can be summarized as follows:

1. Pupils are capable of perceiving the auditory stimuli in musical compositions when specific tasks are set during the presentation of said music.
2. The selected musical examples are employed to facilitate the acquisition of the necessary theoretical knowledge.
3. The use of musical illustrations is an effective means of controlling the behavior of pupils.
4. It is of the utmost importance that, following the presentation of the musical example, pupils are encouraged to verbalize their emotional state and make judgments regarding the example presented.

It can be concluded that the introverted nature of classical music, which is the product of the composer's deep self-absorption, predisposes pupils to an emotional state through which they can gain insight into their inner experiences. Verbal communication enables each child to express the emotional state the music has invoked in them. By listening to and considering the opinions of their classmates, students develop a model for understanding and expressing their own emotional experiences in a social context. This process helps them accept, analyze, control, and express their personal emotional experiences. By listening to and commenting on short musical forms, students direct their attention to their inner worlds, which is necessary for their development into mature adults. The presented short musical pieces demonstrate first-signal emotional reactions such as fear, joy, peace, and love. An immediate and detailed discussion concerning the root cause of each emotional state allows the child to explore the elements that trigger an emotion, thereby reaching into their mental landscape.

The following lines propose a strategy for establishing cross-curricular connections and cultivating the creative faculties of scholars. In this instance, the creative imagination is evidenced in the form of an image, specifically a child's drawing.

THE IMPACT OF CLASSICAL MUSIC ON THE CREATIVE IMAGINATION OF STUDENTS

This section of the present text once again illustrates the limits of the pupils' imagination, presenting it from a different perspective. The audible music is visually represented by all participants in the pedagogical context.

As previously stated, the capacity to perceive and comprehend a classical composition is contingent upon the imagination, fantasy, and associative thinking of the students. The implemented pedagogical experiment encompasses a study of the potential to influence learners' conduct in a school environment through a specifically curated musical ambiance. During the teaching activity, several points were identified that are constant for each music lesson and are directly related to the familiarity and perception of a musical piece. It is important to reiterate that to achieve lasting listening habits, the reproduction of the aforementioned tasks should be recalled by the teacher to the children in every lesson. This will ensure that musical phenomena are permanently registered in the students' memories and are always accessible when needed in the out-of-school environment.

1. The perception of music is inextricably linked with the pursuit of a specific goal, whether it be following the melodic line, maintaining a consistent tempo or dynamic range, or identifying the instrumentation and composition of an orchestral performance.
2. In cases where listening to and perceiving music is related to a specific purpose, it is necessary to concentrate on the musical example under examination.
3. It is important to note that the potential detrimental factors to students' concentration must be considered. One such factor is the application of specific psychological approaches to the inner sense of silence within oneself.

It is a well-documented phenomenon that auditory perception can be more precise and concentrated when visual perception is limited. This occurs when the signals from the auditory apparatus dominate those from the visual organs. In such a situation, the eyes are closed and the ears become more sensitive to sound. Accordingly, for the experiment, it is recommended that the student place their head on the desk in front of them and simultaneously close their eyes. This approach facilitates concentration and isolation from factors that might otherwise interfere with the experiment in the classroom. It is a simple and effective method that enhances the straightforward and enjoyable approach to the music tasks set for the lesson.

Mastering a class can be a challenging task for the teacher. The emotional state of students can change rapidly, especially given their age. If this emotional state shifts, it can immediately impact their attitude. In a conducive learning environment, students may also exhibit calmness and humility. Using classical music selected for classroom listening has been shown to provide the necessary calm and pleasant atmosphere for the educational process to take place. The presented experiment confirms these aspects of the impact of classical music samples and goes further, revealing possibilities

and approaches to overcome the aggression often found among students.

The objective of this experimental work is to apply novel methodologies in the classroom to enhance students' listening and appreciation of classical music. This approach relies on the interaction between students and the selected classical music, resulting in the following outcomes:

1. The graphic depiction of the interaction;
2. The establishment of an environment conducive to creativity;
3. The achievement of optimal concentration levels during work activities;
4. The observation of a positive adjustment in pupils' behavior under the influence of the music.

To fulfill the requirements of this particular activity, a portion of Sergei Rachmaninoff's All-Night Vigil is utilized once again, in a manner analogous to the aforementioned pedagogical experiment. It is imperative to note that the classes and pupils have never previously encountered the musical piece in question.

The music selection is not arbitrary. It is a genre that is stylistically and formally unconventional and significantly divergent from the musical preferences of the children. Contact is preferred in this case due to the presence of a text that provides the possibility for easier understanding and perception. The chosen musical illustration serves a specific task in the music lesson: it evokes a reception (a perception and a reaction) similar to that of children's music or other music genres. The pupils' reaction to interacting with this example of choral art is documented through their drawings, which illustrate the depth of their musical experiences. Another aspect of communication in this case is capturing the attention of the young audience.

The experimental work proceeds in several successive stages:

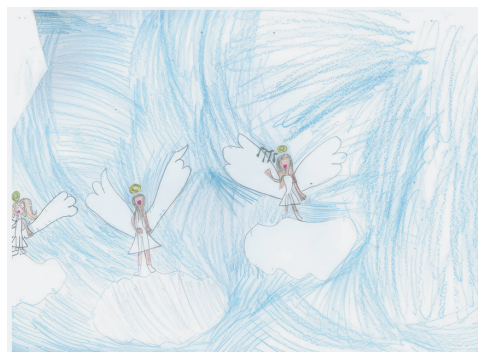
1. Familiarizing the students with the task.
2. Guiding the pupils into the described music-listening mindset.
3. Listening to Part VI of the All-Night Vigil – “Virgin Mother of God, Rejoice”.
4. Re-listening to “Virgin Mother of God, Rejoice” 2 to 3 times, depending on the students' concentration levels.
5. Instructing the children to draw the emotions that arise, having already distributed all the necessary materials in advance.
6. Conducting a discussion in which students share the individual musical imagery summoned by the music with their classmates.
7. Introducing information about the composer, the piece, and the place of performance.
8. Tracking pupils' behavior after the lesson with the specified illustrative listening material and recording its impact on pupils' emotional state.

The following text presents the sequence of experimental work conducted with grade I pupils.

Any educator who has worked with first graders will agree that at this age children quickly lose concentration and become noisy. Therefore, a 35-40 minute lesson is often problematic. This necessitates a clear and specific setting of tasks and the provision of small-volume, compact information.

The results yielded intriguing conclusions. The children demonstrated a positive response to the selected music and expressed a willingness to hear it again in the subsequent music class. The emotional reaction to the music was recorded in the study through the drawings presented. From the following illustrations, it can be discerned that the pupils perceived a choir with a conductor, a wedding, a church with angels, the sky, and stars. These illustrations demonstrate the positive influence of the specific musical example on the pupils' emotional state and imagination.







Within this pedagogical context, where children create visual images in conjunction with musical examples, the process occurs through visualization, necessitating that teachers stimulate children's imagination by elucidating the musical content and the expressive means present in each musical example in question. The provision of continuous explanations of elementary concepts such as types of tempo, dynamics, and rhythm assists in the memorization of these concepts and their comprehension in concrete musical works. The effectiveness of this method is demonstrated by the ability of children, in specific circumstances such as when listening to the hymn "Virgin Mother of God, Rejoice", to create pictorial shapes and scenes without any prior auditory influence. The integration of this method by music educators into their teaching and utilization of audiovisual resources accessible via the Internet creates an optimal learning environment for fostering the development of all aspects of the perceptual and attentional habits associated with sound information.

The impact of the implemented methodology is discernible, as proven by the emergence of a perceptible correlation between the musical color palette and the pupils of the class. Warm and light hues, such as yellow, orange, and red, are predominant, though cooler shades, including light blue and green, are also present.

Following the conclusion of a lesson in which the aforementioned work was presented, it was observed that students exhibited altered behavioral patterns. Typically, after the lesson, when exiting the classroom, pupils demonstrated impatience which manifested through crowding around the door and running through the corridors of the school, accompanied by shouting. However, following their interaction with Rachmaninoff's music during the experimental hour, the children's attitude was found to be markedly different. The students left the classroom calmly and quietly. These changes were also evident in the inter-lesson. This situation indicates a long-lasting balancing effect on the emotional state of the pupils as a result of the music lesson conducted this way. There was a difference in the behavioral pattern of the pupils who participated in the experimental model compared to the behavior of the neighboring first-grade class that did not participate. The former exhibited a lack of characteristic emotional outbursts, while the latter displayed the standard manifestations of shouting and running in the school corridors. The observations thus far provide evidence that music has a positive effect on the emotional state and behavioral patterns of pupils. Depending on its stylistic characteristics, the influence can be either positive or negative. Classical music has a predominantly positive effect on the emotional state of young students.

The experimental model, based on Rachmaninoff's compositions, was implemented identically in four classes of first-grade students. The experiment

was conducted over two years. The conclusions derived from the results of the experiment are valid for all first-grade students. It was observed that the presence of the selected musical illustration had a positive impact on students, as did the emotional impact of the music itself. Furthermore, the evaluation of classical music among first-grade pupils also transformed, indicating a shift in interest, preference, and approval. These findings provide a rationale for the incorporation of greater quantitative representation of this subject matter in music curricula.

The derived experiment reveals another significant aspect of the learning process: the role of a music pedagogue-specialist, who plays a pivotal role in the musical and theoretical development of first-grade pupils. The applied learning model enables the construction of musical auditory representations, which commence in the initial music education of first-grade scholars. This assists in the development of listening skills and experience. These processes serve as a foundation and contribute to the acquisition of complex music-theoretical and historical knowledge, which is essential in the formation and enrichment of students' general musical culture. The acquisition of such knowledge would be significantly hindered if the primary pupils' aural experience was absent. For the needs of current educators and learners, it is necessary to stress that these types of experimental work can be applied to other age groups. A fundamental guideline is the consistency of the demands placed on students within the learning environment, both during the lesson itself and in the introduction of the rules of the music perception activity, as previously described.

It is acknowledged that difficulties may arise in controlling the behavior of students in the junior high and high school stages, particularly in instances where children utilize various musically related activities to express inner emotions through their physical manifestations, such as dancing. To overcome these disruptions, it is essential that the music educator demonstrates extreme patience and can persuade the students to perform the set tasks. In such cases, it is appropriate to apply technical means to illustrate the musical content selected for the lesson. This solution naturally diverts attention from the potential for expressing the emotional state evoked by the music, instead directing it to the visual receptors. This allows for the influence of musical preferences and the gradual education of new audiences through pedagogical influence. Frequently, pupil outbursts at the physical level are primal, and overcoming them depends on directing attention to other activities during the lesson.

Visual presentation of a classical work facilitates the integration of classical music and children's contemporary social activities, particularly those involving learning through illustration. This process enables the recognition of musical instruments and forms, as well as the representation of diverse genres present in music curricula. The incorporation of interactive

methods in the lesson aligns with the objectives of the subject of music and stimulates interest in various music performance genres among students of all age groups.

CONCLUSION

The contemporary lifestyle offers children access to a diverse and unfiltered range of information, providing them with direct and indirect experiences that extend beyond the scope of knowledge held by previous generations in the same age bracket. The selection of social media platforms and the preferred types of content offered on these platforms represent a commercial aspect that, in turn, influences contemporary social vision and culture.

Years of research result in the pedagogical practices presented and studied by elementary and middle school students. Arguably, classical music enhances students' cognitive abilities and provides enhanced musical and auditory experiences, regardless of their family and social backgrounds. Nurturing a rich musical listening experience in children as early as first grade is of great importance, as this will contribute to their musical development and general knowledge of different types of music.

During primary school education, children are introduced to the fundamentals of music theory, the structural elements of musical compositions, and the historical and stylistic contexts of music. The information is presented engagingly and readily absorbed by the pupils, thereby equipping them with the necessary skills to navigate future social interactions. Through listening, perception, and brief verbal analysis, students develop their aural skills, comprehend the significance of each element of musical expression, and cultivate a positive attitude toward high professional art.

Finally, the presented methodological techniques for the perception of classical music in the school environment facilitate children's comprehension and appreciation of its positive impact on their emotional, cognitive, and social development.

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