

**PEER REVIEW**  
**of the scientific works, teaching and artistic-creative activity of**  
**Assoc. Prof. Dr. KRASIMIRA GEORGIEVA FILEVA-RUSEVA**  
**Reviewer: Prof. Dr. Sevdalina Ilieva Dimitrova**  
**Konstantin Preslavsky University of Shumen, Information, Qualifications and**  
**Continuing Education Department – Varna**  
**regarding participation in a competition for the academic position “Professor”**  
**under Higher education field 1. “Pedagogical Sciences”,**  
**Professional field 1.3. “Pedagogy of Training in ...”**  
**(Methodology of Compulsory Piano Training)**  
**(legally announced in State Gazette, Issue 52 dated 05.07.2022)**

**1. General presentation of the received materials**

By order of the Rector of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv I have been appointed as a member of the scientific jury for a competition for the academic position of “Professor” at the Academy, under Higher education field 1. “Pedagogical Sciences”, Professional field 1.3. “Pedagogy of Training in ...” (Methodology of Compulsory Piano Training) for the needs of the Fine Arts Department at the Academy. The only candidate, who submitted documents for this competition is Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva. The presented set of materials on electronic media is in compliance with the Regulations for the development of the academic staff of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv. All documents and references related to the candidate’s education, educational and scientific degree, scientific title, teaching, research and administrative activity are submitted for review, as well as all scientific and scientific-applied production – precisely arranged.

**2. Brief biographical data of the candidate**

The biography of Associate Professor Krasimira Fileva-Ruseva reveals an image of a purposeful, hardworking, and talented person, completely devoted to her wonderful profession. She completed her secondary education at Dobrin Pekov National School of Music and Dance – Plovdiv, and then her higher education at Prof. Pancho Vladigerov National Academy of Music majoring in “Piano”. In 1983 she has already graduated with a master’s degree in piano, and in 1996 at Sv. Kliment Ohridski Sofia University successfully defended her doctoral dissertation on the topic: *“Overcoming Stage Fright”*, for which she was awarded the scientific and educational degree “Doctor in Psychology” at the National Statistics Office in Psychology with the Higher Attestation Commission. From 28.05.1984 until now she has been a lecturer at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv. Since 2014 she has been an Associate Professor of Musicology and Musical Art – Piano (mandatory instrument).

### **3. General characteristics of the activity of the candidate**

#### ***Assessment of educational and pedagogical activity***

Assoc. Prof. Dr. Krasimira Fileva-Ruseva has extensive pedagogical experience and 38 years of work experience at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv. She is not only an established teacher of Piano (a mandatory instrument), but also of Contemporary Piano Culture and Analysis and Interpretation of Piano Literature. Her teaching abilities and performances – individually and with her students – leave no doubt. The awards are proof of this: One of the best articles of the International Journal of Humanities and Social Science Magazine – the article “Unusual Sound and Dramaturgy in the Piano Works of Dimitar Nenov” – 2013; Third prize at the International Moscow Music Online-Competition, Russia, in duet with Damyan Yordanov – 20.12.2020; First prize and gold medal at Sopravista International Online Festival-Contest “Future Stars”, Italy, in duet with Damyan Yordanov – 30.01.2021; First prize and gold medal at the Bulgarian Soul of the Holy Land International Competition Arts Festival, Israel – 25.04.2022; Honorable Mention by MAP International Music Competition, 2021. They inspire respect and esteem for the work of the lecturer and her students.

Assoc. Prof. Dr. Krasimira Fileva-Ruseva is a member of ISME. She also participated in national and international projects: 2014, 2015, 2017, as compiler, guest editor-in-chief and reviewer of 3 special issues of the International Journal of Literature and Arts, published in the USA. Among the authors of articles there were participants from Bulgaria, China, and Cyprus.

#### ***Assessment of scientific and scientific-applied activity***

The main research interests of Assoc. Prof. Krasimira Fileva-Ruseva in the field of piano performance, piano teaching methodology, music lessons in general education school, music theory, music psychology, analysis of piano interpretation, and modern piano culture cover a wide spectrum. She has written scientific publications in specialized scientific publications, monographs, textbooks and teaching aids, scientific research projects, and has participated in scientific conferences. In total, the publications are more than 200, and this is an impressive number, as her appearances are not only in Bulgaria, but also in Russia, USA, Japan, India, Germany, Ukraine, United Arab Emirates, Türkiye, Greece, Serbia, Montenegro, Albania, as well as North Macedonia.

The scientific production she has submitted for review exceeds the required minimum for occupation of the academic position “Professor”. Particularly impressive are her monographs, three of which I have reviewed. They have contributing value to theory and practice. The topics in them are arranged in a certain logical order. I define them as an

achievement and extremely useful for the entire musical and pedagogical college. I will go through them by year of release:

**The monograph “*Bulgarian Folk Music in the Chamber Work of Nikolay Stoykov*”,** published in 2016, consists of 159 pages. Therein, the author makes very in-depth analyzes of arrangements of folk songs and instrumental melodies created by Nikolay Stoykov. Works based on folk patterns are also the subject of discussion. The exhibition also traces the composer’s re-creation of particularly vivid Rhodope folk songs. The highlight of the author is “Duyuni Mi, Leyni, Byal Vyatar” in eight works for different performers. The beautiful works of a cycle of Rhodope songs are also analyzed. At the end of each section of the monograph, the characteristic features of the various arrangements are brightly illuminated, as Assoc. Prof. Krasimira Fileva-Ruseva skillfully reveals the organic connection that the composer creates between the folk song and the author’s accompaniment. In the conclusions, she skillfully summarizes the characteristic features of the composer’s style, as well as the commonly used techniques.

**The next monograph is impressive: “*Creativity in Electronic Music Textbooks*”** (164 pages). It was created in 2018 and includes 10 sections. It analyzes the creative tasks in the electronic music textbooks from the first to the seventh grades of the general education school in Bulgaria of Prosveta and Prosveta Plus Publishing Houses (co-authored with Prof. Penka Mincheva as Coordinator, in which Assoc. Prof. Krasimira Fileva-Ruseva participates). Her role in the author’s collective includes the inspiring work of creating the electronic textbooks, so necessary for the general education school, the performance of a large part of the piano works intended for perception, the provision of photographic materials, and for the electronic textbooks – the selection of performers for some of the examples for folk music listening. I can safely say that these e-textbooks are valuable and very well liked by teachers.

**The habilitation thesis of the author,** of which I am a scientific editor, “***The Concept of a Pianist-Performer for a Musical Work***”, consisting of 198 pages, was published in 2019. It consists of an Introduction and 5 sections. At the core is the exciting process of building the performer’s concept of the musical work, of one’s own interpretation of the work, as well as a variety of non-traditional methods of general expansion of the interpretive horizons and enrichment of the concept of the specific work, supported by a variety of examples that are presented for the first time. The author also touches on the problems of the interpreter’s responsibility. Interesting ideas for the accumulation of stylistic culture and performance erudition are also proposed. In a practical-applied plan, the description of a training session provides an opportunity to follow how the specific method is actually applied and how it functions. The habilitation work presented is not only effective, but also useful for practice.

**The monograph “*Analysis of Piano Interpretation*”** consists of 144 pages and was created in 2019. This monograph deals with interesting problems – these are the ideas that the author addresses mainly to researchers with little experience in the analysis of music performance. They are aimed at the interpreter, the piano teacher, the jury members in a competition, as well as the music teacher in the general education school. The characteristic tasks that some types of research pose and specific approaches are also thoroughly examined, and an appropriate sequence of actions to achieve a successful result is also proposed. The structure of each of these studies follows the natural stages of interpretive analysis. Specific examples of justifications of interpretation views are also included, which provide new knowledge about specific features of the performance profile of leading piano players, including Bulgarian interpreters.

**The book “*Overcoming Stage Fright*”** was published on the basis of a dissertation defended in 1996. It consists of 233 pages and was published in 2019. Therein, based on a pedagogical observation of the stage behavior and performance quality of 317 students, the author makes a very in-depth study, looking at: podium stress reactions and performance in the two main stage stress situations (concerts and exams), based on responses from interviewed performers of various ages and with varying concert experience, as well as experiment and pedagogical observation of students. She makes a serious musicological analysis of 56 recitals and performances with an orchestra of famous Bulgarian musicians, as well as interviewed concert performers, students and schoolchildren about their self-confidence on the concert podium. The book includes her own concert practice and the opportunity to closely monitor the pre-concert behavior of colleagues – professors in higher education institutions, with extensive stage experience. Fileva-Ruseva makes a thorough analysis of interviews published in the press of 7 world famous music performers and educators. She thoroughly examines the stage situation, bringing out the factors that have the greatest stressogenic effect on the music performer and the types of stress response that most often provoke individual concert stressors, ranking them in order of importance. Thus, she reaches important conclusions that subjective stressors prevail in importance over objective ones. Based on this, she reached the important conclusion that stage stress can be affected by appropriate training. In connection with this, she develops and describes an effective method for limiting the negative manifestations of stage stress during piano performance, which has been tested in practice.

**The next monograph: “*The Development of the Imagination of the Music Learning Artist*”**, consisting of 154 pages, was issued in 2021. Therein, the author revisits the methods she applies in teaching piano (a compulsory instrument) to develop their imagination. In order not to make the development too voluminous, she limits the review of methods to those applied to only two pieces – Waltz Op. 64 No 2 by Fr. Chopin and “The Sick Doll” by P.I. Tchaikovsky and that with only one student – Damyan Yordanov – a

performer of the Bulgarian folk musical instrument shepherd's pipe and with a specialty in Folk Ensembles Conducting, who until the creation of the book studied piano, as a mandatory instrument in her class. The book contains an Introduction and 6 sections. In the Introduction, she argues for her choice, the relevance and permanence of the topic of work on the development of the creative fantasy of the performer of music, and the selection of a piano repertoire for training, including the progression of the imagination. The second section describes the research materials and methods. The differences in the application of methods between the two plays are compared and justified. In the third section, literature related to the problem, including authoritative publications, is studied. The methods of working on the two plays are the subject of the fourth and fifth sections. They are examined in the order in which they were applied, and some changes which occur in the course of the work are indicated, as this allows a gradual tracing of the effect upon the imagination of the student. The sixth section lists the practical evidence of the effectiveness of the methods applied – the awards that this unconventional chamber composition, in which the shepherd's pipe resembles the sonority of the flute, have won to date, and which continue even after the publication of the book.

**The study “*The Illustrative Material in an Electronic Music Textbook for the Sixth Grade of Secondary School*”** is also of interest. The included songs and tasks in the textbook are numerous and varied, and the illustrative material is rich, informative, aesthetically impressive, of high technical quality and used for various purposes in the electronic manual. The illustrations used are diagrams, photographs, appropriately decorated sheet music, as well as a video of a taught piece of music created by the author through 3D computer animation.

**Assoc. Prof. Krasimira Fileva-Ruseva is one of the authors of the university textbook “*Harmony for Beginners*” (in equal co-authorship with Prof. Penka Mincheva), published in 2016,** which is particularly effective and useful for practice.

No less valuable are the **articles** presented by Assoc. Prof. Dr. Krasimira Fileva-Ruseva. They touch on topics in the area of her research and teaching interests and speak of mature professionalism and pedagogical mastery. 33 of them have been published in “**About Music with Love**”, a publication of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts. The diverse subject matter is impressive. Most of the articles were also published abroad. Those in the first section present analyzes of piano and chamber miniatures and cycles. The second group of articles is related to some methods that the author has developed to make the teaching of her students and pupils more effective, more creative, and more intriguing. The last of these articles examine some moral issues of musical instrument teaching. In the third chapter, the connections between the main personal qualities of famous musicians and the specifics of their creative products are revealed. The last article of this group, which is largely autobiographical, is valuable. An

exciting form of work is the one the author applies personally in individual piano lessons, and through music teachers, as well as in mass music education: visualizing a piece of music with a video. From her many publications on the matter, she chooses this very article, the internal emotional contrast of which further sheds light on the directions of her searches, as well as the solid foundation on which she builds the visible images and the possibilities of the method. For the seventh chapter, she selects some articles on various topics of classes in the general education Bulgarian school, where she boldly develops innovative approaches, accepted with great interest by teachers and students. The last section contains only one article – the Nestinar Festival in the village of Stomanovo, Rhodopes. Everything described was seen and felt by the author – about the walking on embers and the symbolism of the rituals performed on this day, which have their roots in the beliefs of the ancient Thracians, she tells a very fascinating, exciting and intriguing story for the reader.

#### ***Assessment of creative and artistic activity***

Assoc. Prof. Krasimira Fileva-Ruseva has a number of performances in Bulgaria and abroad – with a symphony orchestra and soloists, with the Belgian singer Maria Clijmans – in Sofia at the National Palace of Culture, and in Plovdiv at Balabanova House. Assoc. Prof. Krasimira Fileva-Ruseva has also released a CD – “Bulgarian Piano Miniatures”. She also prepares recordings of piano works for the Music lesson sets for grades 1-7 of the general education school, which are very valuable and useful for learning.

#### **4. Scientific contributions**

The scientific-research, scientific-applied, and artistic-creative activity of Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva is undoubted – a demonstration of highly professional competence, professional courage and going beyond pettiness, looking at problems from the height of global and strategic thinking – on the one hand, and on the other hand – exceptional pragmatism and practicality of the entire production, a personal position of a committed and ever searching lecturer, creator, and researcher with style, authority, and proven serious achievements.

Her theoretical developments have received national and international recognition and have practical applicability. Most of them have been published in magazines and scientific collections of international conferences, on the basis of which the author was elected a member of the editorial board of “*Международный научный журнал*” – Moscow – Kharkiv – Astana – Vienna and of “*Вестник Томского государственного университета. Культурология и искусствоведение*” (indexed in Web of Science). This is serious accumulated experience for the next step in her career development. Their significance for the competition for occupation of the position of “Professor” is indisputable.

## **5. Citations**

The works of Assoc. Prof. Krasimira Fileva-Ruseva are recognizable. Their scientific value, quality, and application are also confirmed by the number of citations. I can confidently say that the works submitted for review are very valuable, and with precise, concise and terminologically accurate language. I recommend their use in the music education of the future music teachers and in other universities in the country.

**6. Critical remarks and recommendations** – I do not have any.

## **7. Personal impressions**

My personal impressions are based on many years of personal and professional acquaintance with Assoc. Prof. Dr. Krasimira Fileva-Ruseva. In her scientific and teaching activities, she has always followed modern trends and approaches in education and has adhered to high scientific criteria, which makes her a valuable professional. As positive personal qualities, I can point out: ethics, responsibility, honesty, correctness, humanity, integrity, motivation, and hard work.

## **8. CONCLUSION**

The materials presented by Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva meet all requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria, the Regulations for its implementation and the relevant Regulations of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv. She has presented a significant number of scientific works published after the defense of the scientific and education degree “Doctor” and the occupation of the academic position “Associate Professor”.

The candidate’s professionalism, her view on the problems from the height of the global clarification of the details, as well as her personal position and the current and significant research activity and subject matter, give me full grounds for a positive assessment and the opportunity to propose Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva, who possesses the necessary qualities, to be elected to the academic position of “Professor”. I recommend to the Scientific Jury to prepare a report-proposal to the Faculty Council of the Faculty of Fine Arts for the election of Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva to the academic position of “Professor” at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv under Professional field 1.3. “Pedagogy of Training in ...” (Methodology of Compulsory Piano Training).

30.10.2022

Reviewer:

(Prof. Dr. Sevdalina Ilieva Dimitrova)