

PEER REVIEW

by Prof. Rumen Gavrailov Poterov, Doctor of Arts, N. Rilski Southwest University – Blagoevgrad, Professional field 8.3 “Music and Dance Arts” under competition for the academic position of “Professor” – Higher education field 1 “Pedagogy”, Professional field 1.3 “Pedagogy of Training in...”, Specialty: “Methodology of Compulsory Piano Training”, announced by the Academy of Music, Dance and Fine Arts – Plovdiv, announced in State Gazette Issue 52 dated 05.07.2022 with candidate: Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva

The submitted materials fully satisfy the requirements for occupation of the academic position “Professor”, according to the regulations and rules of the Academy of Music, Dance and Fine Arts, as the documents were submitted for participation by the only candidate in the announced competition – Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva. The presented evidence of the candidate’s self-assessment is in accordance with and exceeds the minimum requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria relating to field 1 “Pedagogy”, according to which 1,365 of the minimum 550 points for the individual indicators were presented.

For her participation in the competition for “Professor”, the candidate Kr. Fileva presents the results of her scientific activity, as well as a diploma for an acquired educational and qualification degree “Doctor” according to the national minimum requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria /Indicator A/, distributed depending on the different groups of indicators.

By group of indicators C, Kr. Fileva presents her **habilitation work – monograph** “*The Concept of a Pianist-Performer for a Musical Work*”. This is an integral study, in which the intersection between psychology and general and private didactics is sought, in the direction of revealing the neurophysiological and psychological features of the executive process from the formation of the interpretive concept in its ideal form through the transformations invariably accompanying its materialization, including the factors implicit in this process that influence it and that result from the socially determined content of the music. This theoretical part, summarizing in a short form the scientific knowledge regarding the research problem contained in the monograph, is the starting point, predetermining its practical-applied direction – thoroughly developed in the direction of the formation and development of musical and cognitive processes in close connection with the emotional sphere, as a powerful factor that motivates and stimulates interest and desire. It is not by chance that the diverse palette of methods proposed in the study aims at the active inclusion of students in the pedagogical process, taking into account the peculiarities of their representative systems, although this is not literally stated.

Once again, I want to emphasize that the entire monographic work is a serious theoretical-practical study, tracking, analyzing, and distinguishing the importance of the influencing factors, highlighting the problems and setting the directions for overcoming

them and the overall musical and performing development of the students. Such research has not been published in Bulgaria so far and I admire the efforts of Kr. Fileva in her attempt to set a different, innovative methodological direction tied to the awareness of the phenomenological-hermeneutic characteristics of the works and the resulting selection of means, methods, and approaches.

By group of indicators D, a serious scientific activity is presented, including 4 monographic works, the published dissertation for the acquisition of the educational and qualification degree “Doctor”, as well as publications in various scientific issues – a total of 40 in number, covering the period from 2014 /after the acquisition of the academic position “Associate Professor”/ until 2020. All of them have been published in prestigious publications in Bulgaria, USA, North Macedonia, Russia, and India. The researched issues are extremely diverse, and no matter how difficult it is to classify, three lines of research could tentatively be outlined. **The first one** is related to music education in school, with the main emphasis on various aspects related to electronic music textbooks /in terms of illustrative material, music literacy, the importance and applicability of music-computer technologies, etc./. The publications serving this line are built on the basis of critical analysis – advantages and problems, on the basis of which logically argued conclusions are justified to overcome them. Here an important place is also occupied by questions related to the development of musical intelligence, musical material /in this respect a special place is assigned to Bulgarian musical folklore/ and musicality and more specifically the development of musical hearing. **The second line** covers issues related to the teaching of musical instruments, covering various aspects of emerging performance issues, corresponding to the conceptual content of the works, stylistic and aesthetic features, etc., based on personal teaching experience in piano teaching accumulated over the years. **The third line** indirectly corresponds to the second one and is related to creative and psychological aspects of some Bulgarian composers and some of their works.

The **four monographs** can be considered as an inalienable part of such distinct lines of research, examining in more detail and depth a certain type of problematic. The monograph “*Creativity in Electronic Music Textbooks*” aims to outline the possibilities for the development of students’ creative abilities, offering a wide range of tasks serving different topics of the educational material. What is evident from them is the aspiration of Kr. Fileva to differentiate them from unification. For this reason, different levels of difficulty have been identified, in harmony with the musical experience, interests, and preferences of the children.

I would like to define the monograph “*Bulgarian Folk Music in the Chamber Work of Nikolay Stoykov*” as a phenomenological-hermeneutic study of the selected works and the highlighted function of the piano in the process of unfolding the musical expression in the context of the ideological content. This is an exceptionally thorough study characterizing the attitude of N. Stoykov towards the Bulgarian musical folklore and the composer’s approaches used in its transformation.

In the monograph “*The Development of the Imagination of the Music Learning Artist*”, Kr. Fileva examines one of the important issues in the musical performance

process, related to the imagination as a cognitive mental process, and the proposed methods for its development clearly and distinctly demonstrate the special fusion between sensations, perceptions, ideas, and thinking. The relationship between imagination and thinking is particularly vividly stated in the study, because the commonality between them is expressed in the fact that both arise in a problematic situation and are deeply motivated by the needs of the personality. That is why we are talking about the triad: problem – motivation – solution, i.e. in the monograph it is categorically stated that when conditions are created for the development of the imagination, the possibilities for solutions to the problem situation increase many times over. Thus, in the study, through the many musical examples and performance tasks, it is proven that imagination should be considered in unity with thinking, and the direction of development is from reproduction to productivity.

The monograph *“Analysis of Piano Interpretation”* can be considered in close connection with the previous monograph, because no one would deny the connection between the process of formation and crystallization of the interpretive concept and the role of imagination regarding the choice of performing means of expression and the subjectively colored attitude of the performer to the author’s idea, which is also rooted in the multiplicity of interpretations of the same work by different performers. Of course, there are other factors at work here, but they are not the subject of the present study. In his monograph Kr. Fileva very thoroughly examines this analytical process from the formation of the ideal type of the interpretive concept, passing through the process of its materialization and transformation to the final result, and all this is supported by a large number of examples.

All four monographs represent a serious contribution to the development of Bulgarian knowledge in the generally two distinct directions – theoretical and theoretical-practical, and demonstrate the clear affinity of Kr. Fileva towards understanding the psychological and pedagogical aspects in music education and the search for creative approaches for musical development.

The study *“Illustrative Material in an Electronic Music Textbook for the 6th Grade of Secondary School”*, published in the International Journal of Development and Sustainability, is also proposed for Indicator D. Through the many examples, Fileva aims to connect the visual with the auditory perception, in order to provide an opportunity through their synthesis to provoke a strongly expressed interest and desire to master and make sense of the new knowledge and a more stable anchoring in the minds of the students.

By group of indicators E, Kr. Fileva indicates the citations in scientific publications and reviews, covering two of the three sub-indicators in the minimum national requirements. Of the required minimum of 100 items, she has submitted 205, including a total of 23 citations. This is an impressive number, which is a kind of public assessment of Fileva’s scientific activity at national and international level. The main part of them /18 pcs./ are cited in monographs and collective volumes with scientific review, and the remaining part /5 pieces/ in non-refereed journals with scientific review.

By group of indicators F, the results of the candidate's publishing activity serving the immediate educational activity, namely the published university textbooks and manuals, which meet the minimum national requirements for a minimum of 100 points, are presented. 8 publications are presented, seven of which are co-authored music textbooks from first to seventh grade of Prosveta and Prosveta Plus Publishing Houses for the period from 2016 to 2018, accompanied by the corresponding co-authorship declarations specifying the percentage participation of the candidate. The textbooks were approved by the Ministry of Education. In general, it could be said that in these textbooks there is an effort to adapt the interactive teaching methods to the specifics of musical education and training, i.e. the search for that tangent between the traditional and the modern, which would provoke certain pedagogical ideas, guaranteeing the successful mastery of the learning material and, in general, the set goals. My reasoning in this direction is dictated by the fact that a group of authors is behind the relevant textbooks, and there is no way to highlight the specific contribution of Kr. Fileva.

The textbook *"Harmony for Beginners"*, published by the University Publishing House in 2016, was jointly developed with Prof. P. Mincheva. The textbook includes three sections, the first of which corresponds to elementary music theory. Its presence is mandatory in view of the name of the textbook, because you cannot approach harmonization if you are not aware of the theory. The second part is the essential one, and I consider it positive that the accordion, as a musical instrument that is still used in musical and pedagogical practice, is also included in the composition of elementary accompaniments. In general, the textbook can be perceived as a study and self-study guide, due to the many practical tasks for mastering the new material. The included historical case makes it possible to trace the development of the teaching of harmony over the centuries in terms of phonism and chord functionality, of course in a summarized form, conveyed in understandable language and supported by a sufficient number of musical examples.

I have no opinions, recommendations, and notes on the activities and achievements of the candidate. The only thing I can do is admire the multi-directional research activity of Kr. Fileva in her two main fields: piano lessons and music lessons in the general education school. Each one of these spheres is adequately represented in Fileva's work, and what is most important – they are integratively complementary. So far, I have not noticed such an approach in the Bulgarian pedagogical literature, which I consider a special contribution. All publications reflect the views of the candidate on various problems of education and the conclusions are logically argued, in the direction of the development of the musicality of the students at school and the musical performing skills of the piano students and what is very important – they are based on the creative component in the training.

Conclusion

Based on the volume of the presented activity and my conclusions on each of the indicators regarding her contributing activity, I give my **convincing positive**

assessment to the candidate Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva for the academic position “Professor” /Professional field 1.3 “Pedagogy of training in...” /Methodology of Compulsory Piano Training/ and I propose to the members of the respected scientific jury to propose to the respected Academic Council of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts to elect **Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva** for the academic position of “**Professor**”, according to the requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria.

Date:
10.10.2022

Signature:
Prof. Rumen Poterov, Doctor of Arts